HINDUSTANI STUMBLING-BLOCKS

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BEING

DIFFICULT POINTS IN THE SYNTAX AND
IDIOM OF HINDUSTANI EXPLAINED
AND EXEMPLIFIED

BY

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Capio Lumen

SCHOLÆ FELSTEDIENSI

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INTRODUCTION

THE present little work is compiled from the recurring mistakes of candidates for the higher examinations at Calcutta, and from certain matters that have proved, and still prove, stumbling-blocks to the author himself. Many of the difficulties that it is hoped this book will solve, are either not in the ordinary grammars at all, or else are too briefly touched upon.

In preparing the book for the press, the author has naturally consulted all the grammars and dictionaries to which he had access, but his acknowledgments are specially due to Holroyd, Kempson, Hooper, Greaves, and Platts. His thanks are moreover due to the efficient and continuous help of Shams-ul-ʻUlamā-Muhammad Yūsuf Jaʻfarī, Head Maulavi, Board of Examiners, Calcutta, and to Shams-ul-ʻUlamā Maulavi Naẕir Ahmad Khān Bahādur, LL.D., who kindly revised the troublesome sections on the present and past participles. The Hindustani examples are largely taken from the letters of Ghālib, from textbooks for examinations, and from newspapers of Lahore, Delhi, and Lucknow. Further, to the courtesy of Dr. G. A. Grierson, C.I.E., the author is indebted for the following note on the derivation of the polite imperatives, received unfortunately after the book had gone to press: it should be read in conjunction with, and in substitution for, the second paragraph of XXXVIII, 1 (a) :—

" The so-called ʻPolite Imperatives' of Hindōstānī, ending in -ījiyē and -iyē, are derived, through Prakrit, from the ancient Sanskrit Precative tense. The second person singular of this tense ended, in Sanskrit, in -yās; thus, bhūyās, ʻmayst thou be!' dēyās, ʻmayst thou give!' māryās, ʻmayst thou kill!'

"In late Prakrit this -*yās* assumed two forms. Sometimes it became -*jjahi* and sometimes -*īahi*, so that we find forms such as *hojjahi* (from *bhūyās*), 'mayst thou be!' *dejjahi*, 'mayst thou give!' as well as *mārīahi*, 'mayst thou kill!'

"From the first set are descended Hindōstānī forms such as *kījiyē*, and *dījiyē*, while, from the second, we have forms such as *māriyē*.

"Those who are interested in the subject can refer to page 330 of Pischel's Prakrit Grammar, where a number of similar forms in that language will be found for each set."

In conclusion, to quote from honest Senhor Pedro Carolino's delightful, and I would fain add immortal, work, *The New Guide of the Conversation in English* : "We expect then, who the little book (for the care what we wrote him and for her typographical correction) that may be worth the acceptation of studious persons, and especially of the Youth, at which we dedicate him particularly."

<div align="right">D. C. P.</div>

HINDUSTANI STUMBLING-BLOCKS

I. LETTERS

1. Note that all the letters of the alphabet are consonants.

2. The letter r (ک) cannot commence a word, nor is it ever doubled.

3. Note that the letter n (ں) has two distinct pronunciations: one like the English letter n, and the other nasal as in *main*, 'I,' and *hain*, 'are': *vide* VIII, 6 (*b*).

II. SUBSTANTIVES

1. In Delhi and Lucknow, such words as *gehūn* (m.), 'wheat,' *chane* (m.), 'gram,' *jau* (m.), 'barley,' etc., are plural. *Āṭā* (m.), 'flour,' is, however, singular.

2. *Asbāb*, 'baggage,' is treated as a singular masculine; but as the Arabic plural of *sabab*, 'cause,' it is plural masculine.

Auqāt (Ar. plural of *waqt*, m.), in the sense of 'times', is masculine plural, but in the sense of 'livelihood' it is feminine singular.

3. The Deity is singular, and all pronouns and verbs referring to the Deity must be singular.

4. (*a*) *Salāmat* is properly a noun feminine, but it is now treated as an adjective also. In *Āp salāmat rahiye*, and *Khudā āp ko salāmat rakhe*, a *se* after *salāmat* is, or was, understood. It should not be inserted.

(*b*) *Saḥīḥ salāmat* is also treated as an adjective, and is used idiomatically for the grammatical *saḥīḥ sālim*, which, however, is not the idiom.

(*c*) For *diqq* as a substantive and an adjective, *vide* XVII.

5. *Log*. When used in the objective, *log* always requires *ko*, thus: 'He sent people to inquire,' *chand ādmī pūchhne*

ke wāste bhej-diye, but *logon ko pūchhne ke wāste bhej-diyā*. Vide 'Hindustani Stepping Stones', Lesson 6, *b*.

6. (*a*) *Hāth* (*se*), 'by hand of.' In *mere hāth* (*se*) or *mere hāthon* (*se*) the *se* is better omitted.

(*b*) Note the following: *Main ne apne naukar ke hāth* (not *hāthon*) *tumhāre pās chiṭṭhī bhejī thī, lekin*—' I had sent you a letter by my servant—;' but *Tumhāre hāthon* (not *hāth*) *main bahut zalīl hū,ā*, ' I have been disgraced on your account.'

In the first case the idea of agency is not prominent, and *hāth* is practically a preposition.

III. CASES OF NOUNS

1. *Nominative.* For the nominative absolute, *vide* VII, Relative Pronouns, 2.

2. *Vocative.* (*a*) Of the two forms of the vocative the inflected form is the better, as : *Ay Tāj Bī-bī ke mazār*, ' oh, tomb of Tāj Bībī !' [1]

(*b*) In the simple repetition of grief, a fresh epithet is usually added to each repetition; thus the pathetic simplicity in the repetition, ' O my son Absalom, my son, my son Absalom ! would God I had died for thee, O Absalom, my son, my son !' (2 Sam. xviii, 33), would in *idiomatic* Urdu be rendered in some such way as *Hāy mere beṭe Abī Shalūm, mere piyāre Abī Shalūm ! Kāsh tere 'iwaz main martā, merī ānkhon ke tāre Abī Shalūm.* In the Urdu Bible the translation of this passage is literal.

3. *Agent case with ne.*
(*a*) The agent case is not used with the following verbs :—

Bolnā	*baknā*	*bhūlnā*
Chillānā	*lānā*	*sochnā* [2]
Samajhnā [2]	*dikhā,ī denā*	*sunā,ī denā*

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[1] i.e. *Mumtāz Maḥall*, entombed in the Tāj. She was the wife of Shāh Jahān.
[2] In old Urdu these two verbs required *ne*.

[*Sāth denā*[1]]	*maʿlūm denā*	*chal-denā*
Ro-denā (shed a few tears)	*muskurā-denā*	*hans-denā*
Pakṛā,ī denā		
Kisī ke sāth ho-lenā (accompany; also to pass by)	*ho-lenā* (to be finished outright; to call for on the way)	*so-lenā* (to have done sleeping)
Ro-lenā (to have done weeping)	*baj-lenā* (to strike the hour)	

(*b*) The following may or may not take *ne*:[1]—

Sīkhnā[2]	*jannā*[2]	*jītnā*[2]
Hārnā[2]	*chāhnā*[3]	

(*c*) The following take or omit *ne* according to the sense:—

Without *ne*.	With *ne*.
Qarār pānā, to be decided,	to take rest.
Karnā, to be in the habit of,	to do.
Pukārnā, to cry out,	to summon.
Pānā, be allowed,	to find, get.

(*d*) Some few authors make *bolnā* and *laṛnā* agree with their cognate accusative, but this should not be imitated.

(*e*) With several nouns as subjects, *ne* is suffixed to the last only: *Bādshāh, sardāron aur sipāhiyon, sab ne pīṭh dī* (or *dikhā,ī*), 'the king, the leaders, and the men all fled.'

If, however, the subjects are pronouns, *ne* is suffixed to each: *Main ne aur us ne, donon ne, us ko mārā.*

(*f*) If there is a noun or phrase in apposition to the subject, *ne* comes last, as: *Ek shakhṣ Bahādur nām ne kakā ki . . .; Ek buḍḍhe ādmī Bahādur nām* (or *nāmī*) *ne kaha ki . . .* *Vide* Apposition.

4. *Genitive.* (*a*) Note the following significations of the genitive: *Khudā kā shukr*, 'thanks *to* God;' *mere khoṭṭ kā*

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[1] *Sāth denā* properly requires *ne*.
[2] In old Urdu these four verbs never took *ne*.
[3] *Main ne chāhā*, but *merā dil chāhā*.

jawāb, 'an answer *to* my letter;' *pīne kā pānī,* 'water *for* drinking.' 'drinking-water:' *us kā* (or *us par*) *bharosā nahīn,* 'there is no dependence *on* him:' *rel kā safar,* 'a journey *by* rail:' *baiṭhne kī ijāzat,* 'permission *to* sit, for sitting;' *bāt kā barā sachchā hai,* 'he is true *to* his word,' or, 'he keeps his appointments:' *āj kī rasad,* 'to-day's rations,' 'rations *for* to-day:' *sone kī gharī,* 'a watch made *of* gold,' 'a gold watch;' *barī bahār kā din,* 'an enjoyable day;' *barī bahār kī rāt,* 'an enjoyable night;' *kū,e kā pānī,* 'water *from* the well;' *babūl kā darakht,* 'an acacia-tree;' *Panjāb kā mulk,* 'the country of the Panjab,' 'the Panjab;' *gulāb kā phūl,* 'a rose;' *tīn rupiya kā kaprā,* 'cloth *to the value of* 3 rupees.'

(*b*) *Hisāb kī kitāb* in the sense of 'a book on arithmetic' is an objective genitive, but in the sense of 'an account book' is subjective. In *Tumhārī muhabbat men wuh tabāh ho-gayā,* 'he was ruined *by* his love for you,' *tumhārī* is an objective genitive: but in *Tumhārī muhabbat ne us ko kharāb kardālā,* 'your affection for him ruined him,' it is subjective.

5. *The postposition* '*ko*'. The following remarks are to be added to those in 'Hindustani Stepping Stones', Lesson 6 :—

(*a*) The *ko* of motion is idiomatically omitted, except in the Panjab, as : *Wuh Lahor gayā,* 'he has gone to Lahore,' but *Lahor ko rawāna hū,ā* or *Lahor rawāna hū,ā,* 'he has started for Lahore'; *Wuh shahr gayā,* 'he has gone to·the city,' but *shahr men gayā,* 'he entered the city'; *Wuh Wilāyat* (not *ko*) *gayā,* 'he has gone to England.'

REMARK.—With *pahunchnā* the postposition *men* may be used or omitted, as : *Main Rangūn pahunchā,* 'I arrived at Rangoon,' but *Rangūn men pahunchā,* 'I entered the city of Rangoon.'

(*b*) It is omitted after words used in a vague or indeterminate sense, as : *Us ne khāne se hāth uṭhāyā,* 'he stopped eating;' *Jahān ke paidā karne-wāle se dil lagā,o,* 'fix·thy (the) heart on the world's maker.'

(*c*) *Ko* is necessary in such sentences as : *Jo ko,ī dushman*

ko ḥaqīr samjhe us kī miṣāl us shakhs kī hai jo thoṛī āg ko yūn hī chhoṛ-de, 'one who despises a weak enemy is like one who neglects *a* little fire' (i.e. *the* fire that is little).

A man with a small head and a large beard reads that these are the signs of a fool; he says to himself, *Main sir ko baṛā kar-nahīn-saktā hūn lekin . . .* , 'I cannot make my (*the*) head large, but . . .'

(*d*) *Tum jānte ho kis ṭaraḥ murgh* (or *murgh ko*) *ḥalāl karte hain ?* 'do you know how fowls are slaughtered?' In such sentences it is better to omit *ko* after simple verbs, but to insert it after verbs compounded of a verb and substantive, etc.

REMARK.—If *insān* were substituted for *murgh*, the *ko* would be necessary; *vide* H.S.S., Lesson 6, *c* (5).

(*e*) *Ko* is omitted after a cognate accusative: *Hamesha kī nīnd soyā*, 'he slept *the* everlasting sleep.'

(*f*) Note the insertion and omission of *ko* in—

      Q. *Pādshāh ne kis ko dekhā ?*
      A. *Ek darvesh ko.*
      Q. *Kaun thā jis ko pādshāh ne dekhā ?*
      A. *Darvesh.*

(*g*) *Kishmish ko* (not *tak*) *abhī bahut din bāqī hain*, 'Christmas is still a long way off; there are many days yet before Christmas;' but *Kishmish ke bahut din bāqī hain*, 'there are many days still left of the Christmas holidays.'

(*h*) Vide *Log*, II, 5.

(*i*) *Main ne dūsre ko uske bulāne ko rukhsat kiyā*, 'I dispatched the other to call him.' To avoid this uneuphonious use of *ko* in two different senses in the same clause, it is better to write *uske bulāne ke liye*.

(*j*) If several nouns are the object of one verb, *ko* is added to the last only, as: *Jhagron aur laṛā,iyon ko* (or, not so good, *jhagṛe laṛā,iyon ko*).

(*k*) When a phrase is added in apposition, the *ko* is placed at the end, as: 'I saw Zaid the Wazīr's son,' *main ne wazīr-ke beṭe Zaid ko dekhā.*

REMARK.—A similar order is observed with *ne*; *vide* III, 3 (*e*).

(*l*) If a participle is in apposition to a noun, the *ko* directly follows the noun, as : *Main ne ek ādmī ko soyā hū,ā dekhā*, ' I saw a man ' asleep,' but *Main ne ek soye hū,e*[2] *ādmī ko dekhā*, ' I saw a sleeping man.'

6. (*a*) *Men. Is men main ne baṛī fikr kī*, ' I thought a great deal about. concerning, this :' *Is bāt men* (or *par*) *kyā kahte ho ?* ' what have you to say on this subject ?' *Mantiq men*, ' on Logic :' *Yih ṭaṭṭū kitne men paṛā ?* ' how much did this pony cost ?' *Kan-kawwe men tāgā bāndho*, ' tie the thread to the kite ;' *Dol men* (or *se*) *rassī bāndho* or *rassī men* (or *se*) *dol bāndho*, ' tie the rope to the bucket ;' *Chor-kānṭe kapṛe men* (or *se*) *lag-ga,e*, ' burrs have stuck to the cloth.'

(*b*) *Wuh ghusse men* (or *se*) *bhar-gayā*, ' he was filled with anger :' *Wuh nasha men* (or *se*) *chūr hai*, ' he is dead drunk ' (*chūr* lit. = bruised) : *Merī ghaṛī men* (not *se*) *do bajkar das miniṭ hū,e hain*, ' by my watch it is ten past 2.'

(*c*) *Vide* 7 *infra*.

7. (*a*) *Se* is sometimes used for *ke sāth* : *Makkhan roṭī se* (or *ke sāth*) *khātā hai*, ' he eats butter with his bread ;' *Us ko mujh se* (or *mere sāth*) *dushmanī hai*, ' he is at enmity with me ;' *Wuh baṛe sāz o sāmān se* (or *ke sāth*) *āyā*, ' he came with great pomp.' You could not, however, say *Wuh us se āyā*, ' he came with him.'

(*b*) *Main ḍāk se āyā hūn* is modern and borrowed from the English, for the old Urdu *ḍāk par āyā hūn*.

(*c*) *Yih is se mushābih hai*, ' this resembles that,' and *Donon men mushābahat hai*, ' there is a resemblance between the two,' are correct. By a confusion of thought, however, *Is se aur us se kyā mushābahat hai ?* is incorrectly said for *Is men aur us men kyā mushābahat hai ?*

[1] But *main ne ek sher* (without *ko*) *soyā hū,ā dekha*; *vide* H.S.S., Lesson 6.

[2] Or *sote hū,e*.

(*d*) For *se* or *ko* after *kahnā* and *pūchhnā*, *vide* XX and XXX.

(*e*) *Se* is generally used with causals.

(*f*) For omission of *se* after *salāmat* and *hāth*, *vide* II, 4, 6.

(*g*) *Men se* and *men kā*='out of', 'a portion of', as: *Un qaidiyon men se* (or *men ke*) *do rihā kar-diye ga,e*, 'two of those prisoners were released;' *Un quaidiyon men se* (or *men kā*) *ek main thā*; but *Sab barādaron men* (not *men se*) *main* (*sab se*) *chhoṭā hūn*, 'I am the youngest of (amongst) the brothers.'

· For two postpositions following the same substantive, *vide* 'Hindustani Stepping Stones', Lesson 30, *c*.

8. (*a*) *Par* is connected with *upar*. It has many significations, such as superiority, incumbency, debt, duty, etc. Example: *Main is chīz ko us par tarjīḥ detā hūn*, 'I prefer this to that.'

(*b*) 'Because of,' 'for.' *Kis quṣūr par*, 'for what fault?' *Wuh chorī karne par jawāb pā-gayā*, 'he was dismissed *for* theft.'

(*c*) 'According to.' *Munāsib ṭaur par*, 'in, or after, a proper manner:' *Mere ma'mūl par*, 'according to my custom.'

(*d*) 'Notwithstanding.' *Itnī dīwānagī par bhī wuh merī bāt samajh-gayā*, 'notwithstanding his madness he understood me;' *Merī maujūdgī par bhī wuh apnī sharārat se bāz na-āyā*, 'notwithstanding my presence he did not cease his mischief.'

(*e*) 'To,' 'for,' and 'at'. *Mujh bechāre par jo guẕrā*, 'what happened *to* unfortunate me;' *Mere jāne par rāzī hū,a*, 'he consented *to* my going;' *Yih aur kisī* (or *kisī aur*) *par na-khulā*, 'this was revealed to none;' *Jis chīz par terā jī chale so khā*, 'eat whatever you like;' *Ko,ī ek kos par*, '*at* the distance of about a *kos*.'

(*f*) The *par* (like *men*) is often idiomatically omitted, as: *Wuh daryā ke kināre gayā*, 'he has gone *to* the river,' but *Daryā ke kināre par gayā*, 'he went to the edge of the water;' *Dūsre din* (*par*), 'on the second day.'

9. *Tak* is not always a postposition; *vide* 'Hindustani Stepping Stones', Lesson 30, *d*.

IV. NUMERALS

1. (*a*) After *donoṇ*, 'both;' *chāroṇ*, 'all four,' etc., a plural noun is ordinarily to be preferred to the singular, as *donoṇ darakhtoṇ meṇ, chāroṇ mulkoṇ meṇ*; but the singular may be used.

(*b*) If, however, some special number is always associated with a particular noun, the singular is preferred, as: *Sāthoṇ iqlīm meṇ*, 'in the seven continents of the world.' In *pānchoṇ ḥawāss*, 'the five senses,' *ḥawāss* is the Arabic plural; this word, however, is in Urdu often treated as a singular. *Chāroṇ 'unṣar* (or *arba'a 'anāṣir*), 'the four elements.'

(*c*) *Ek* is often used for the indefinite article 'a'. It is, however, often emphatic, as: *Wuh chor hai*, 'he is a thief,' but *Wuh ek chor hai*, 'he is one thief,' i.e. 'he is a regular thief': *Choroṇ meṇ se hai*, 'he is a thief,' i.e. 'belongs to the class of thieves', but *Choroṇ meṇ se ek wuh hai*, 'he *too* is one of the thieves (don't make any mistake about the matter).'

V. ADJECTIVES
'Enough' and 'Too Much'

1. 'Enough' can be rendered by *bahut, kāfī*, or *bas*, as: *Itnī sharāb bahut* (or *kāfī* or *bas*) *hai*.

2. 'Too much' is expressed by *bahut, ziyāda, bahut ziyāda*, or by *ḥājat se ziyāda*, 'more than the requirements:' *Yih jūtā mere pā,oṇ se* (*bahut*) *baṛā hai*, 'these shoes are too big for me.'

Vide also 'Hindustani Stepping Stones', Lesson 2, *a*.

3. For *salāmat* and *ṣaḥīḥ salāmat*, *vide* II, 4.

VI. PRONOUNS
PERSONAL, DEMONSTRATIVE, INDEFINITE, AND POSSESSIVE

1. *Personal*. (*a*) In Delhi and Lucknow, and in Behar, the 1st person plural pronoun *ham*, 'we' or 'I', is both in

literary and spoken Urdu always masculine. Hindu ladies of Benares also use *ham* as masculine.

The following examples, in which a woman is the speaker, are from the 'Dīwān-i Jān Ṣāḥib' of Lucknow; the poem is written in the language of the *zanāna* :—

(a) اے دوگانه ¹ خدا خدا کرکے * رات کوکل محل سے ہم نکلے
إن مردووں ² سے جیتے جی دبنے کے ہم نہیں
باجی فرشته خاں سے کریں یه کلام ہم

' O Friend ! with difficulty I got out of the Palace last night;
I am not, while alive, to be " sat upon " by men ;
Yes, sister, I would say this even to Mr. Death-Angel.'

(b) جب، اوہی ! ³ اپنا کر چکے بدنام نام ہم
اب کہتے ہو که "تجھه سے نہیں رکھتے کام ہم "

' Ah ! when I've disgraced my name for your sake
Do you tell me you'll have nothing to do with me ? '

For further examples *vide* the *marṣīyas* of Anīs and Dabīr, of Lucknow, and the *maṣnavī* of Mīr Ḥasan, of Delhi ; and also the 'Sūra-yi Yūsuf' in the Urdu translation of the Qurān by Shāh Rafī' ud-Dīn, Shāh 'Abdu'l-Qādir, and Shamsu'l-'Ulamā' Maulavī Naẓīr Aḥmad, all of Delhi ¹; the first two are old and the last modern. The Urdu grammarian Mirzā Nisār 'Alī Beg, not an acknowledged authority, has made *ham* common gender, and so English grammarians have followed suit. In the Panjab, however, *ham* is feminine as well as masculine.

(*b*) Speak of yourself as *ham* and address servants as *tum.* Address *safed-posh* natives, superior shopkeepers, assistant station-masters, etc., as *Āp* followed by a plural verb.

¹ دوگانه (properly two inseparable companions) is a woman's word.
² امردوا, a woman's word for مرد.
³ اوہی, *ūhī*, is a woman's exclamation.
⁴ نقیروں سے اتنا نہو تو خفا * چلے ہم بلا جا تیرا ہو بلا (The Story of Firoz Shah inviting the Jogin to a 'majlis ').

Gentlemen of Lucknow and Delhi, however, generally speak of themselves as *main* even when they address servants as *tū*.

2. *Demonstrative.* (*a*) *Yih* means 'he' just as much as *wuh* does. *Yih achchhā ādmī hai* and *wuh achchhā ādmī hai* must both be translated 'he is a good fellow'; but the former indicates either a person present or one near the speaker, while the latter either a person absent or one remote from the speaker.

(*b*) The demonstratives *yih* and *wuh*, preceding or following some interrogatives, are equivalent to a relative in English or in Hindustani, as: 'What is this dispute that is going on amongst the servants?' *naukaron men yih kaisā jhagrā ho rahā hai?* 'Who is that sawar who is riding along there?' *wuh kaun sawār ghore par jā-rahā hai? = wuh kaun sawār hai jo ghore par jā-rahā hai?*

(*c*) For the demonstrative before a relative pronoun *vide* VII. 3. 4.

3. *Indefinite.* The pronoun *ko,ī* has sometimes the meaning of *kahīn, vide* 'Hindustani Stepping Stones,' Lesson 4, p. 23.

4. *Possessive.* (*a*) *Apnā* does not, of course, always refer to the grammatical or to the logical subjects of a sentence (*vide* 'Hindustani Stepping Stones', Lesson 12). Note the position of this possessive in the following, and the differences in signification: *Usne apne bāp ke sāth unko jangal men jāte dekhā*, 'he saw them going with *his own* father into the jungle;' *Usne unko apne bāp ke sāth jangal men jāte dekhā*, 'he saw them going with *their own* father into the jungle.'

(*b*) In *Main ne unko apne ghar bhej-diyā*, it is obvious that the possessive cannot refer to the singular subject; but *Unhon ne unko apne apne ghar bhej-diyā* would be ambiguous, as the possessive might refer either to the subject or the object.

(*c*) In *Yih apnī kitāb hai*, 'this is my book' (or, in the Panjab and in Behar, *yih merī apnī kitāb hai*) the *apnī* is used for emphasis.

(*d*) *Apnā* should not be inserted except for emphasis: *Main*

ne usko hāth se mārā, 'I beat him with (my) hand,' but *apne hāth se mārā,* 'I beat him with *my own* hand,' i.e. 'I beat him *myself,* no one else did '.

REMARK.—*Vide*·also 'Hindustani Stepping Stones ', Lesson 12, *c* and *f.*

VII. THE RELATIVE PRONOUN AND ITS ANTECEDENT, AND THE NOMINATIVE ABSOLUTE

1. For the construction of relative sentences, *vide* 'Hindustani Stepping Stones ', Lesson 16, *b.* The correlatives are less used in Urdu than in Hindi, but apart from this it is sometimes *necessary* to depart from the relative-correlative construction. There is, for instance, a considerable difference in meaning between *Usne apne dushman ko mār-ḍālā jisko mārnā usko hargiz lāzim na-thā* = ' he killed his enemy, and it was not necessary for him to do this ', and *Jis dushman ko mārnā lāzim na-thā usko usne mārḍālā* = 'he killed that particular enemy whom he ought not to have killed '. Sometimes the latter construction is adopted for reasons of euphony only ; thus, *Jab tak jo log ki kāfir hon is mulk se chale na-jā,en* is less euphonious than *Jab tak wuh log jo kāfir hain—.*

2. When, in English, a noun in any case is the antecedent of a long and explanatory relative clause, it is, in Urdu, placed by itself at the commencement of the sentence as a nominative absolute, without any verb ; but after the verb in the relative clause, its place is taken by a pronoun in the proper case of the antecedent, thus : ' The boy who came to you yesterday has to-day gone back to Lahore,' *laṛkā jo kal tumhāre pās āyā thā wuh āj Lāhor wāpas gayā ;* ' Some one has sent *for* that boy whom you saw at my house yesterday,' *laṛkā jisko āp ne kal mere makān men dekhā thā us ko āj kisī ne bulā-bhejā hai.*

NOTE.—The nominative absolute construction, so common in Persian and Arabic, is not admissible in Urdu. Such a construction as معلّم پِشم توی کلاهش نیست, ' the schoolmaster

has no authority over the boys' (lit. 'the schoolmaster—
there is no wool in his hat'), is foreign to the language,
except, of course, in broken colloquial.

3. When, in English, one or more relative clauses are
coupled by 'and', the succeeding relatives can, in Urdu,
either be expressed, or their places can be taken by demon-
strative pronouns; but the latter is more idiomatic. In 'The
carpenter *who* made your table and *whose* wages you with-
held, has come', *jis baṛhā,ī ne Āp kī mez banā,ī thī aur Āp ne
(uskī* or *jiskī) mazdūrī nahīn dī thī wuh is waqt āyā,* the
uskī or *jiskī* may optionally be omitted, as the sentence is
short and the omission causes no ambiguity; but in 'The
birdcatchers whom you sent to the jungle and who caught
and brought you the bulbuls, want their recompense', *jin
mīr-shikāroṇ ko Āp ne jangal men bhejā thā aur wuh* (or, not
so good, *jo) bulbul phasā-kar lā,e the wuh in'ām chāhtē hain,*
if the *wuh* (or *jo)* were omitted, *Āp* would naturally be taken
as the subject of the second clause as well as of the first.

4. For the sake of emphasis, the antecedent of a relative
is often qualified by *aisā,* or, less commonly, by *wuh,* as
Mujh ko ek-aisā (or *wuh) kāghaz chāhiye jis par kuchh likhā
hū,ā na-ho,* 'I want paper that has not been written on;' in
this sentence the *aisā* (or *wuh)* could be omitted, but it is
better inserted; but in *Wuh* (or *aisā) kām karo jis se sānp
bhī mare aur lāṭhī bhī na-ṭūṭe* (proverb), 'act so that the snake
may be killed, but the *lāṭhī* be not broken,' either *wuh* or
aisā must be inserted. Similarly, in 'The man whom you
summoned has come', *wuh ādmī jisko Āp ne bulāyā thā
ḥāẓir hai,* the *wuh* cannot be omitted, as the reference is to
'that particular man'; the omission of *wuh* in such cases is
a usual mistake amongst Europeans.

5. The relative pronoun in English is sometimes a source
of ambiguity, as it is not always clear whether the writer uses
the pronoun restrictively or conjunctively. Abbott in 'How
to Write clearly' gives the following example: 'There was

a public-house next door, which was a great nuisance.' As 'which ' is here preceded by a comma, it is conjunctive, and means 'and this fact'. Omit the comma (also, better still, substitute 'that' for 'which') and the meaning is 'that particular public-house was a great nuisance'. The Urdu, *Mere makān ke baghal men ek sharāb-khāna hai jo ek taklīf-dih chīz hai*, is ambiguous, as the relative *jo* may be either conjunctive or restrictive. Substitute for *jo* either *aur wuh sharāb-khāna* or else *aur us kā honā*, and the ambiguity disappears.

In *Wuh das kos do ghanṭe ke 'arṣe men paidal gayā jo ta'ajjub kī bāt thī*, 'he travelled 10 *kos* in the space of two hours, which was an extraordinary thing,' the relative is simply awkward; either substitute *aur yih* for the relative, or, better still, recast the sentence and write *yih ta'ajjub kī bāt thī ki wuh—*.

6. Note the ambiguity in the following: *Main to yahān ke rahne-wālon se nahīn hūn jaisā ki tum taṣawwur karte ho.* This may either mean 'you think *I am* one of the residents' or 'you think I am *not*': but transfer the words *nahīn hūn* to the end of the sentence and the meaning is 'I am not one of the residents of this place as you think *I am*'.

7. To avoid ambiguity it is sometimes necessary to repeat the antecedent in a new form. 'He said he would not even hear me, *which* I confess I had expected.' This may either mean 'I had expected he would hear me' or 'I had expected he would not hear me'. For '*which*' write 'a refusal that' or 'a favour that', according to the sense.

Us ne kahā ki main tumhārī bāt na-sunūngā aur mujh ko us se isī bāt kī tawaqqu' thī is ambiguous; but write *lekin mujhe tawaqqu' thī ki wuh sunegā* or *lekin mujhe tawaqqu' bhī yihī thī ki wuh na-sunegā*, and the ambiguity is removed.

8. When the antecedent to a relative is indefinite, the relative is usually followed by the Aorist or by a Doubtful Tense, as: 'Is there *anyone* here that *knows* Turki ? ' *yahān*

ko,ī hai jo Turkī jantā ho ?; 'There was *no one* there who could understand English,' *wāhan ko,ī aisā shakhs na-thā jo Angrczī samajh-sake*, but here, however, the Imperfect *samajh-saktā [thā]* would be better. In *Wuh us ūnṭ kī tarah dauṛā phirtā hai jisko muhār na-ho,* 'he wanders hither and thither like a camel without a nose-string,' *ho*, and not *hai*, is used because no one particular camel is intended.

9. For the relative as both subject and object in the same sentence, *vide* ' Hindustani Stepping Stones ', Lesson 27, *j*.

VIII. CONJUNCTIONS, ADVERBS, AND ADVERBIAL PHRASES AND PARTICLES

1. The following idiomatic use of *ki* was omitted from ' Hindustani Stepping Stones ', Lesson 26, *e* : *Tum khud wahān kyūṇ nahīṇ jāte ki* (or *jo*) *mujh ko wahān jāne kahte ho ?* ' why don't you go yourself *instead of* sending me ? '

2. ' While ' should sometimes be rendered by *yūṇ to*, as : ' *While* all women are beautiful those of Kashmir are peculiarly so,' *yūṇ to tamām hī 'aurateṇ khūb-ṣūrat hotī haiṇ* [1] *lekin khāṣṣ-kar Kashmīr kī 'aurateṇ to nihāyat hī ḥasīn hotī haiṇ.* [1]

3. (*a*) Note the ' *aur* of concomitance ' in the following : *Faqaṭ yih chār din haiṇ; in ke ba'd ham honge aur qabr,* ' there are only these few days of life ; then I, and the grave.'

(*b*) *Aur* sometimes = ' but ': *Agar tum imtiḥān ' pās ' ho-jā,oge to tumhen in'ām milegā aur agar ' fel ' ho-jā,oge to sazā pā,oge,* ' if you pass your examination you'll be rewarded, *but* if you fail you'll be punished.'

4. In such phrases as ' I do not know if—', ' I should not wonder if—', *agar* cannot be used : '*Ajab kyā hai ki fareb diyā ho tāki tujh* [2] *se apnā kām nikāle,* ' I should not wonder *if* he has deceived *you* [2] in order to gain his object through you.' [2]

[1] *Hotī haiṇ* and not *haiṇ, vide* H.S.S., 1, *g*.

[2] Note the position of *tujhe* in the second clause. It could follow *ki* and be omitted in the second clause.

5. (a) *Chāhe, kyā, khwāh* repeated = 'either (or whether) or'. *Chāho* has also the same meaning, but can be used only when the subject is the 2nd person plural, as: *Main nahīn kahtā, raho chāho ja,o,* 'I say nothing, remain or go as *you* please;' *Chāho raho chāho jā,o,* 'either stay or go, as you please.' *Vide* also 'Hindustani Stepping Stones', Lesson 16, *e* and *f*.

(b) *Chāhe—chāhe* is alternative; *kyā—kyā* is inclusive: *Kyā amīr kyā gharīb sab uskī maut par rote hain,* 'whether rich or poor, all lament his death;' to substitute *chāhe* for *kyā* in this sentence would be incorrect and vulgar; but *Chāhe Hindū ho chāhe Musalmān main us se mulāqāt nahīn karūngā,* 'whether he be Hindu or Muslim, I won't meet him.'

NOTE.—For 'neither—nor' *vide* Negatives, 'Hindustani Stepping Stones,' Lesson 16, *d*.

6. (a) *Jahān* sometimes means 'when', as: *Jahān us ne mujhe dekhā jān chhoṛ-kar bhāgā,* 'when he saw me he fled in haste;' *Jahān tum bahut baras zā,i' kar-chuke ho chand din aur sahī,* 'when you have wasted so many years already, a few days more won't signify;' *Jahān ek ḥālat sālhā-sāl tak rahī (go wuh ḥālat kaisī hī 'umda aur pasandīda kyūn ha-ho) khwāh ma-khwāh ādmī us se uktā-jātā hai,* 'when one state continues without change for years (no matter how pleasant that state) a man gets tired of it.'

(b) *Jahān*, 'where,' and *jahān*, 'the world.' Though spelt alike, these two words differ in pronunciation: *jahān*, 'where,' has a nasal *n*, while *jahān*, 'the world,' has not. All the Hindi adverbs, *kahān, yahān, wahān, tahān*, have a *nūn-i ghunna* or nasal *n*.

7. Note the use of *kahān* in *Ab ḥayāt 'umr baṛhātā hai lekin itnā shīrīn kahān hogā?*

8. *Kahīn* not only means 'I fear lest' (*vide* Lesson 16, *a*) but 'never', etc., as: *Kahīn yih tumhāre khiyāl men na-āwe ki main us par 'āshiq hūn,* 'do not for a moment suppose that I am in love with her;' *Kahīn dīwālī kī ta'ṭīl tak*

naubat na-pahunch-jā,e, ' I fear lest the matter be prolonged till the Diwali holidays.'

9. *Kabhī,* ' ever,' and *kabhī nahīn* or *hargiz nahīn,* ' never.' *Hargiz,* however, cannot in *Urdu* be used for ' ever '.

10. For *jab tak,* ' until,' *vide* ' Hindustani Stepping Stones ', Lessons 18, *b,* and 31.

11. *Nahīn to* and ' otherwise '. Though ' otherwise ' is to be translated by *nahīn to* H., or *warna* P., still these latter words cannot always be translated by ' otherwise '. *Āp hī hain jo wa'don ko hamesha pūrā karte hain, warna āj kal wa'don kī kaun parwā kārtā hai?* ' you alone keep your promises; *for* in these days, who cares for promises ? ': here *warna* signifies ' were I to say otherwise, then tell me who . . .' *Agar āp kā qat'ī hukm hai to main karūngā warna main ma'zūr hūn,* ' if it is your strict order I'll do it, *but to say the truth* I am to be excused:' *warna* here = *warna main is kām ko nahīn kartā is liye ki main ma'zūr hūn,* ' or some such equivalent phrase. *Jo kuchh muṣībat insān ko pahunchtī hai wuh us ke gunāhon ke sabab se pahunchtī hai, warna Khudā kisī par zulm nahīn kartā* = ' misfortunes that befall a man are due to his sins, *for indeed* God oppresses none': *warna* here signifies ' if you say otherwise, then I say that . . .'

Wa-illa is old Urdu and has the same signification. In poetry especially, *warna,* etc., is a great stumbling-block.

12. *Bāre* and *ākhir ko,* ' at last.' Though *bāre* and *ākhir ko* both mean ' at last ', the former has a restricted use, the latter a general: *bāre* can be used only when the clause expresses something favourable. ' At last my brother died' is *ākhir ko* (not *bāre*) *merā bhā,ī mar-gayā*; but ' At last my brother recovered' could be *bāre,* or *ākhir, ko, merā bhā,ī bīmārī se achchhā ho-gayā.* Similarly, *bāre* (or *ākhir ko*) *wuh rāzī hū,a,* ' at last he consented.'

13. Correlatives: ' as;' ' the more — the less,' etc.; ' hardly,' ' scarcely,' ' almost;' ' to be about to ;' ' no matter how;' ' as soon as;' ' not only—but also;' ' rather than.'

(*a*) The correlatives are much less used in Urdu than in Hindi. *Vide* 'Hindustani Stepping Stones', Lesson 25.

'As,' 'as by degrees,' is in Delhi *jon jon* (or old *jyon jyon*[1]), and in Lucknow *jo jo*; while *jaise jaise* is common to both.

The correlative for the first is *ton ton* (or old *tyon tyon*). For *jo jo* there is no correlative. For *jaise jaise* the correlative is *waise waise*, or in old Urdu *taise taise*. 'As (or the more) he was treated, the worse he became,' *jyon jyon* (or *jaise jaise* or *jo jo*) *uskā 'ilāj hotā gayā ton ton* (or *waise waise*) *uskī bīmarī barhtī ga,ī*; *Jo jo wuh māldār hotā gayā* (no correlative) *wuh ziyāda maghrūr hū,ā*, 'the richer he got the prouder he became.'

> '*Marīz-i 'ishq par rahmat Khudā kī*
> *Marz barhtā gayā jyon jyon dawā kī.*'
>
> <div align="right">MŪ,MIN.</div>

'God's pity on one sick of love,

The disease got worse the more it was treated.'

(*b*) For 'the more . . . the more (or the less)', etc., *vide* 'Hindustani Stepping Stones', Lesson 25.

(*c*) '—how much the more—' is expressed as follows: 'If coffee makes you drunk how much the more will wine do so?' (1) *jab*[2] *qahwa se tumhen nashā ho-jātā hai to sharāb se* (or *na-jāne sharāb se*) *kyā hālat hotī hogī?* (2) *—to sharāb kā hāl ma'lūm?* (3) *—to sharāb to sharāb hī hai?* (4) *—to sharāb kā kyā pūchhnā hai?* (or *to sharāb kā to kuchh pūchhnā hī nahīn*); (5) *—to sharāb kā to Khudā hī hāfiz hai* (or *to sharāb kā hal Khudā hī ko ma'lūm hai*); (6) *—to sharāb se kyā kahnā?* (7) *—to sharāb kyā karegī?* (8) *—to sharāb kā kyā thikānā?*

(*d*) 'How much less' is expressed as follows: 'If wine does not make you drunk how much less will coffee do so?' *jab sharāb se tumhen nashā nahīn hotā to* '*kāfī*' *se kab hogā?* or *—to* '*kāfī*' *se honā ma'lūm*, or *—to* '*kāfī*' *se ho-chukā;*

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[1] Vulgarly *jūn, jyūn.* [2] Or *agar.*

'I would not do this for a friend, much less for an enemy,' *main doston ke liye to aisā karūn-hī-gā nahīn dushmanon ke liye kahān tak karūngā ?* or —*dushmanon ke liye karnā ma'lūm,* or —*dushman ko kaun pūchhtā hai ?*

(e) ' — much less, to say nothing of, let alone —.'

'I have never even heard the name of the place, much less seen it, to say nothing of never having seen it,' *main ne us jagah kā nām bhī nahīn sunā hai dekhne kā kyā zikr,* or *dekhnā to ma'lūm,* or *dekhnā to dar kinār hai = us jagah kā dekhnā dar kinār main ne nām bhī nahīn sunā.*

NOTE.—For *bhī* in correlative sentences, *vide* 14.

(f) 'Hardly,' 'scarcely,' etc. *Vide* also H.S.S., Lesson 25.

I had barely set foot outside the room when—

Main ne kamre se bāhar qadam na-rakhā thā ki chhat gir-ga,ī (or *gir-parī*); or *main kamre se qadam bāhar rakhne na-pāyā thā ki—.*

He could scarcely have pro-ceeded half a mile when he was attacked by a robber.

Wuh ādhā mīl na-gayā hogā ki ek dākū ne us par hamla kiyā; or *wuh shāyad hī ek mīl gayā hogā ki—.*

(g) 'Nearly,' 'almost:'—
I have nearly finished.

Mere kām men kuchh thorā sā bāqī hai; or *mujhe kuchh thorā sā kām bāqī hai.*

He nearly fell off his horse; (lit. 'it was near that he should fall off his horse').

It is nearly twelve.

Wuh ghore par se girte girte bach-gayā; or *qarīb thā (ki) ghore par se gir-jā,e.*

Thorī der men bārah bajenge; or *bārah bajne men thorī der bāqī hai;* or *bārah abhī bajenge;* or *bārah bajne chāhte hain;* or *bārah baj-chale.*[1]

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[1] For this use of *chalnā,* *vide* X, 1, c.

(*h*) 'To be about to—.'   *Vide* also 'Hindustani Stepping Stones', Lessons 25 and 29, *a*, and XLII, 7, and XLV, 4.

When the old king was about to die he—	*Jab bādshāh marne-lagā—.*
I was just going to get into the train when it started.	*Main sawār hone hī ko thā ki rel chal-parī.*
I was on the point of falling when he saved me.	*Main girne hī ko thā ki us ne mujhe sanbhāl-liyā.*

(*i*) For 'no matter how', 'as soon as', 'no sooner than', 'not only—but also', and 'rather than', *vide* 'Hindustani Stepping Stones', Lesson 25, *b*, *h*, *j*, and *k*, and XLVII, 3.

14. *Nīz* and *bhī*, 'also.' (*a*) *Bhī* must immediately follow the word it refers to; unlike *nīz*, it cannot commence a clause.

(*b*) *Bhī* is often required where in English 'also' cannot be used, as: *Apne māl se kuchh faqīron ko bhī khairāt karo*, 'give the poor (also) some of the property you possess;' here *bhī* signifies that 'as you possess some let the poor *also* possess some'. *Us ke sāth mujhe bhī bhej-do* is either 'send me with him'; or if anyone else were being sent, 'send me *also* with him.'

Bhī is often used where in English 'also', though omitted, might be inserted, as: *Āte ke sāth ghun bhī pistā hai* (proverb), 'the weevil is ground with the grain.'

(*c*) It is used in boastful or pretentious phrases, as : *Wuh dil men khiyāl kartā hai ki main bhī kuchh hūn*, 'he fancies himself somebody;' *Tum bhī ek 'ajīb ādmī ho*, 'you're a wonderful person' (generally satirically); *Dunyā bhī ek 'ajīb jagah hai*, 'this world is a wonderful place.' There is no idea of 'also' in any of these phrases.

(*d*) It is also idiomatic to add it in correlative sentences, though it can be omitted: *Wuh jahān jātā hai wahān uskā kuttā (bhī) jātā hai*, 'where he goes, there goes his dog also;' *Jo tum karoge main (bhī) karūngā.*

(e) With a simple verb, *bhī* may close a sentence, as: *Main ne us kamān ko sirf jhukāyā hī nahīn balki toṛā bhī,* 'I did not merely bend the bow, I broke it.'

(f) If, however, the verb be a compound (either of two verbs or of a simple verb with a substantive, or adjective, etc.) the *bhī* must be inserted between the compounds; thus, if in the previous example *toṛ-dālā* be substituted for *toṛā,* the sentence must run —*balki toṛ bhī dālā.* Similarly, —*balki 'arẓ bhī kiyā,* and not *'arz kiyā bhī.*

NOTE.—The particle *hī* (q.v.) is also governed by similar rules.

(g) In correlatives or in conditional sentences *bhī* refers to the emphatic word in the clause, as: *Agar tum mere hān ā,oge to main tumhāre hān bhī ā,ūngā,*[1] 'if you'll come to see *me,* I'll go to see *you:'* *Agar tum mere hān ā,oge to main bhī tumhāre hān ā,ūngā,* 'if *you* will come to see me, *I'll* go to see you.'

(h) For 'he said also' English people usually say *us ne bhī kahā;* this should be *us ne yih bhī kahā,* for the former means 'he too, said'.

15. *Hī.* (a) The emphatic particle *hī* can be added for emphasis to any part of speech; it is also equivalent to italics in English or to underlining. For numerous examples of its force *vide* 'Hindustani Stepping Stones', Lesson 25, *m.* Further examples are: *Main ne kisī ko gāte sunā. Main hī gātā thā,* 'I heard some one singing. Yes, it was I that was singing;' *Utnā hī* (= *usī qadar*), 'just as much,' 'exactly as much;' *Main is bāt ko bhūl hī gayā thā,* 'I quite forgot it;' *Is zillat kī zindagī se to, tumhārā marnā hī achchhā thā,* 'why, dying would be preferable to living in such misery,'

(b) *Hī* is sometimes used for *bhī,* 'even': *Wuh aisā buzurg shakhṣ hai ki agar tumhen uskī hawā hī* (or *bhī*) *lag-jā,e to*

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[1] Speaking to a person *jā,ūngā* would be preferred; but in writing *ā,ūngā,* as the person addressed is in his house.

tum ādmī ban-jā,o (or *jā,oge*), 'so saint-like is he that even his passing contact would make you good.'

(*c*) *Hī* also expresses contempt: *Yih kitāb bhī kyā chīz hai,* 'what sort of a thing is this book?' (surprise or admiration) ; but *Yih kitāb chīz hī kyā hai,* 'what worth has this wretched book got?'

(*d*) When *hī* emphasizes a future, it should (unlike *bhī*) be inserted before the future suffix, as : *Main is kām ko karūn-hī-gā nahīn*[1] (but *karūngā bhī nahīn*), 'I will never do this.'

(*e*) In compound verbs *hī* follows the rule of *bhī*, thus : *Bhūl hī gayā,* 'I forgot it altogether;' —*lekin main ne 'arz hī kiyā,* '—but I insisted on making a petition,' 'I *did* make a petition ;' *Main ne bāhir hī wālon ko dekhā,* 'I saw only those outside.'

(*f*) Note the position of the emphatic particle *hī* in the following : *Yih kām mujh se ho-hī-gā nahīn,* 'this business can in no way be done by me ;' here *hī* qualifies the verb and could occur in no other position in the sentence. *Tum jānte hī the ki wuh nahīn ā,egā,* 'you certainly knew that he would not come.'

16. *The particle 'to'.* (*a*) *To* means 'certainly', 'I admit', 'of course', 'as for', 'just'; and like *bhī* it follows the word it refers to. Examples—

(1) *He*, I admit, obeys me, but the other servants don't.	*Wuh to merā ḥukm māntā hai, lekin dūsre naukar nahīn mānte.*
(2) He obeys *me*, of course, but not my brother.	*Wuh merā ḥukm to māntā hai, lekin mere bhā,ī kā ḥukm nahīn māntā.*
(3) He *obeys* me, of course, but—'	*Wuh merā ḥukm māntā to*[2] *hai, lekin—*

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[1] *Karūngā hī nahīn* in the Panjab. Similarly, for *usī kā* Panjabis say *us kā hī*.

[2] Future, *karūngā to nahīn*, etc. ; *to* cannot be inserted before the future suffix, as *hī* can.

(*b*) If the particle would ordinarily occur as the last word of the clause, the word *sahī* must be added; thus the last sentence could be rendered, *Wuh merā ḥukm mantā hai to sahī, lekin—.*

(*c*) *To* also expresses contrast, as: *Qaidiyon men das to mard hain aur bāqī 'auraten,* 'of the prisoners, ten are men, the rest women;' *Din ko to garmī partī hai aur rāt ko sardī,* 'by day it is hot, but at night cool;' *Main to jātā hūn tum chāho jā,o chaho na-jā,o,* 'as for me, I'm going; you may go or not, as you please.'

(*d*) *To* also indicates an admitted fact, as: *Fulān shakhs mujh se jhūṭh bolā. Wuh jhūṭha to hai,* 'so-and-so lied to me, he is known to be a liar' ('he is an admitted liar,' or 'of course he is a liar').

(*e*) With the imperative, *to* is equivalent to the English adverbial 'just', as: *Is dawā ko khā to lo, phir dekhnā ki iskā kyā asar hotā hai,* 'just take this medicine and then see its effects;' *Yih zahr nahīn hai; khā to lo,* 'this is not poison; just swallow it and see.'

(*f*) Interrogatively, *to* expresses a modicum of doubt, as: *Āp achchhe to hain?* (= *Āp achchhe hain na?*), 'you are well, aren't you?' (i.e. 'I hope you are well').

(*g*) Similarly, *to nahīn* used interrogatively also expresses some doubt, but is equivalent to 'I hope you're *not*?' or to *mabādā,* as: *Āp bīmār to nahīn hain,* 'you're not ill, I hope?' It would be incorrect to say *Āp achchhe to nahīn hain,* for that would imply that the speaker hoped he wasn't well.

(*h*) Note the following idioms :—

Not to speak of you, very learned men even can't answer this.	*Tum to tum, bare bare 'ālim bhī is sawāl kā jawāb de nahīn sakte* (or *nahīn de-sakte).*
Setting aside wine, why, he doesn't even smoke.	*Sharāb to sharāb, wuh tambākū tak nahīn pītā.*

17. *The Negative.* (*a*) The prohibitive *mat* is used only

with the Imperative, in all its forms; it either precedes or follows the verb, as *mat jā,iye*, *jā,o mat*, etc., but it generally precedes it. *Mat* is only used in commands, and the modern tendency is not to use it at all.

(*b*) *Na* and *nahīn* can be substituted for *mat* with the Imperatives, and *na* with the Infinitive when it is used as a future (or politely present) Imperative; but *nahīn* must follow the verb while *na* must precede it, as *na-jā,o* or *jā,o nahīn*, *na-jānā* or *jānā nahīn*.

(*c*) *Nahīn* alone, is used with the Present Tense, and with the Infinitive employed as in 'Hindustani Stepping Stones', Lesson 15, *d* (*Ghoṛā us ko khīnch nahīn sakne kā*); or when the substantive verb is understood, as, *Wuh yih kām kabhī nahīh kartā* (*hai* or *thā*); or for the adverbial 'no'.

(*d*) In other tenses either *na* or *nahīn* is used, but with the Past Conditional and the Aorist *na* is preferred. *Na-kartā* is Past Conditional, but *nahīn kartā* is Present Indicative.

(*e*) Note too the difference in signification of the following: *Main us ko bulātā thā magar wuh na-ātā thā*, 'I used to ask him to come and see me, but he would never come;' but *wuh nahīn ātā thā*, 'he used not to come.'

(*f*) After verbs of doubt and fear *na* is preferred to *nahīn*, as: *Main ḍartā hūn ki wuh na-* (or *nahīn*) *āwegā*.

(*g*) Note the position of the negative in: *Wuh mar nahīn gayā* or *nahīn mārā*, but not *nahīn mar-gayā*. *Ko,ī tadbīr na-ban-paṛī* or *ban-na-paṛī*.

(*h*) *Nahīn* only, and not *na*, can occur as a final word in a negative affirmative sentence, as: *Jā,ūngā nahīn* (not *na*), 'I won't go.'

(*i*) *Na* at the end of a sentence is interrogative, as: *Jā,oge na*, 'you will go, won't you?' In such a sentence the voice is elevated at the end, and therefore *na* is, by many natives, in such cases, written *nā*.

'Neither . . . nor' is expressed by *na to . . . aur na*; or by *na . . . na*; or if there are three 'alternatives' by

na to . . . na . . . aur na . . . The first *na* can idio-
matically be omitted in every case.

IX. VERBS

1. (*a*) Sometimes, though a verb has more than one form,
only one is in use ; thus, *chaurā k.*, ' to widen,' is in common
use, but *chaurānā* is never used. *Mukkī mārnā,* ' to strike
with the fist,' is correct, but *mukhiyānā* is colloquial only.

(*b*) After kings and governors, causal verbs are used, except
when the verb is ' to confiscate '; for obvious reasons say,
Badshāh ne māl zabt kar-liyā (and not *karwāyā*).

(*c*) A few simple verbs are formed from Persian and Arabic
roots; thus, from Arabic, *qabūlnā,* ' to accept;' *badalnā,* ' to
change;' from Persian, *kharīdnā,* ' to buy;' *bakhshnā,* ' to
forgive;' *farmānā,* ' to order,' etc.

(*d*) For the agent case *ne* before certain verbs, *vide*
Lesson III, 3.

2. *Compound Verbs and Negatives.* To the general rule
that compounds of two verbs cannot be used in the negative
(*vide* ' Hindustani Stepping Stones', Lesson 11, *l*), there
are four exceptions. In conditional sentences, before *balki,*..
and after *jab tak*, and in interrogative clauses, such compounds
may be made negative : (1) *Agar tum is dūdh ko is waqt
na-pī-jā,oge to bigaṛ jā,egā,* ' if you don't drink up the milk
now it will go bad;' but it would be incorrect to say in
a simple sentence, *Wuh dūdh nahīn pī-jā,egā* or *pī-na-jā,egā.*
(2) *Main tumhārī kitāb khā-na-jā,ūngā balki ek nazar
dekh-kar de-dūngā,* ' I won't eat your book, I'll merely
glance at it and· return it to you.' (3) *Jab tak ki main
wāpas. na-ā-jā,ūngā tum yahān ṭhahro,* ' stay here till
I return ' (i.e. ' as long as I do *not* come back, stay here ');
*Jab tak ki main is kām ko kar na-ḍālūngā mujhe chain
na-ā,ega,* ' until I do this I shan't rest.' (4) *Kyā tum mujhe
mār to na-baiṭhoge,* ' what, are you going to beat me ?—you·
look as if you were.'

The above rule holds good even if the conditional or the enhansive clause is understood, as : *Tum yih kitāb mujhe kyūn na-dete ? main use khā-na-jā,ūngā* ; in this sentence either a conditional clause ('I won't eat it, *if you lend it to me*') or an enhansive clause (' *—rather I will return it*') is understood.

3. For the reason of such forms as *mārā-chāhtā hai, jāyā chāhtā hai*, etc., *vide* 'Essays on Bihārī Declension and Conjugation', by Dr. G. A. Grierson, C.I.E., Journ. Beng. As. Soc., 1883, vol. lii, pt. i, p. 156.

4. For verbs compounded with participles, *vide* XLI, 10, 11, and XLIX.

X. *ĀNĀ, JĀNĀ,* AND *CHALNĀ*

1. (*a*) If a correspondent, say in Calcutta, were writing to some one, say in Lahore, to ask him when he was going to a certain place, he would, if the place were intermediate, use *ānā*, but if beyond, *jānā*, as : *Āp kab Jallandhar ā,enge ?* but *kab Peshāwar jā,enge ?* In writing to remote countries this rule is not observed. Thus, if writing to a friend in England, the idiom would be, *Āp kab Itāliya jā,enge*, not *ā,enge*, 'when will you *go* to Italy ? '

(*b*) *Main ek dost se milne gayā thā magar tifin se pahle ghar wāpas āyā*, 'I went to see a friend, but I got home again before lunch' (said by one not at home) ; *āyā* is here used because *gayā* is used in the previous clause.

(*c*) For the use of *chalnā* in the sense of 'to begin', *vide* 'Hindustani Stepping Stones', Lesson 19, *b* (2) : *Tāqat ātī chalī hai*, 'his strength has begun to return.'

(*d*) *Kidhar jāte ho* (to a person on the move), or *kidhar chale* (to a person about to start) = 'where are you going alone ? ' ; but *Kidhar chalte ho*, 'where do you want to go with me ? '

(*e*) *Vide* also 'Hindustani Stepping Stones', Lesson 19, *b* (1), for *chalnā*.

(*f*) If writing to a person to say you will go to his house, use *ānā*, but if speaking to him use *jānā*.

2. In the following, *jānā* is used for *chāhnā*: *Yih kām hū,ā-jātā hai, tum ghabrāte kyūn ho*, 'this will soon be finished; why are you so anxious?': *hū,ā-jātā hai = hū,ā chāhtā hai*. In this sense, however, *jānā* can only be used for an event which is *desired*.

3. For *ānā* in compounds, *vide* 'Hindustani Stepping Stones', Lesson 11, *i*.

4. For rare compounds with *jānā*, *vide* XLIX, 1 and 4.

XI. *BAJNĀ, BAITHNĀ*

1. *Bajnā* is 'to sound, strike' (of bugle, bell, clock); 'to be struck' (song, drum); 'to be played upon' (drums, bugle, or any musical instrument). *Kitne baje hain?*[1] 'what o'clock?' is literally 'how many hours have struck?' English people generally think *baje* is a noun.

2. For *baithnā, vide* XLI, 10, and 'Hindustani Stepping Stones', Lesson 11, *g*.

XII. *BANNĀ, BANĀNĀ*

1. *Bannā* means 'to be repaired' as well as 'to be made'; but *marammat honā* is only 'to be repaired'. *Wuh bahut bantā hai* = 'he gives himself great airs'. *Merī us se na-banegī*, 'he and I won't hit it off together:' *bāt* is understood.

2. *Banānā* also signifies 'to make' a person, as opposed to *bigāṛnā*, 'to mar' him.

3. *Oh! tum mujhe banāte ho* = 'ah! you're making a fool of me'; *Mujhe jhūṭā banāte ho?* 'do you make me out a liar?'

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[1] But *kitne baje?* (without *hain*), 'how many did the clock strike?' 'how many has it just struck?' would be said by a person who heard the clock strike but did not count. *Kitne baje?* is also an adverbial phrase, 'at what o'clock?'

XIII. *CHĀHNĀ*, 'TO WISH, LOVE,' ETC.; *CHUKNĀ*, 'TO FINISH'

1. For *chāhnā*, and *chāhiye*, *vide* 'Hindustani Stepping Stones', and Lessons III, 3 (*b*), and XXXVIII, 1.

2. 'He ate his dinner and then finished his work' is, *Us ne khānā khāyā aur uske ba'd apnā kām (pūrā) kiyā* (not *apnā kām kar-chukā*). The reason is that *chukna* can only be used where the sentence is a simple one, or when in a compound sentence the action of the second verb is subsequent to the first, as: *Main khānā khā-chukā*, 'I have finished eating;' *Wuh khānā khā-chukā, uske ba'd usne apnā kām (pūrā) kiyā.*

3. The future of *chuknā* is often the equivalent of an English Perfect, *vide* XXXVII, 5.

4. For the Preterite used ironically for a negative Future, *vide* XLI, 7, Remark.

XIV. *CHHŪṬNĀ* AND *BACHNĀ*

1. *Chhūṭnā*, intr., and *chhoṛnā*, tr., signify 'to be saved' or 'to escape', etc., but from a danger *that has arrived*.

2. *Bachnā*, intr., and *bachānā*, tr., are 'to escape from a *threatened* danger'.

XV. *ḌĀLNĀ* AND *DENĀ: ḌARNĀ*

1. Note that for 'to pour' the verb *ḍālnā* is generally used. It can be used either of liquids or solids. The proper word, however, for 'to pour' is *uṇḍelnā*.

2. *Denā*. For the Present and Imperfect of *denā*, *vide* XL, 6, and for its signification in compounds, etc., *vide* 'Hindustani Stepping Stones', Lesson 11, *a–c*.

3. For rare compounds of inflected past participles with *ḍālnā*, *denā*, and *lenā*, *vide* XLIX, 1–3.

4. For *ḍarnā* and *ḍar-lagnā*, *vide* XLVII, 12.

XVI. *DEKHNĀ* AND *PAṚHNĀ*

1. (*a*) As in English, *dekhnā* is also used of mental perception. The interjection *dekho* is used to warn or to lay

stress on a point to be observed, as : *Dekho ! bābū ke siwā
aur kisī ke hāth men na-denā*, 'be careful to see you don't
give this to anyone but the *bābū*.'

NOTE.—To attract attention, *suno* or *suniye* ('hie !' 'look
here !') is used, and not *dekho*.

(*b*) To read quietly to oneself is *kitāb dekhnā* (though
paṛhnā in this sense is not now absolutely wrong); but to
read aloud to oneself is *kitāb paṛhnā*.

(*c*) For *dekhiye*, vide XXXVI, 10, and XXXVIII, 1.

2. For studying a lesson in preparation, *paṛhna* only is
used. The primary idea of *paṛhna* is repeating aloud; thus,
namāz paṛhnā, to say the fixed Muslim prayers, but *kisī ke
liye du'ā māngnā* (or *karnā*), 'to pray for some one,'[1] and
du'ā denā,[2] 'to bless.'

XVII. *DIQQ* AND *DIQQ KARNĀ*

As a substantive masculine, *diqq* means the chronic fever
that usually precedes consumption ; but as an adjective it
means 'bothered'. The idiom therefore is *diqq karnā*, 'to
worry,' 'bother,' etc., and not, as English people say, *diqq
denā* : say *main rāste men bahut diqq hū,ā* and not *mujhe
bahut diqq milā*.

XVIII. *HONĀ* AND *HO-JĀNĀ*

1. *Ho-gayā* more emphatically indicates change of state
than does *hū,ā*, as : *Fatah 'Alī Shāh ke marne ke ba'd, uskā
betā Muhammad Shāh bādshāh hū,ā* ; not *ho-gayā*, which
would be wrong, as the succession was natural, or expected;
but *Bādshāh ke marne ke ba'd uskā ghulām Kāfūr bādshāh
ho-gayā*. In the latter sentence *hū,ā* could be substituted,
but would not be so forcible.

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[1] But *tumhārī hayāt kī du'ā kartā hūn*, 'I pray for your life.'

[2] *Du'ā denā*, of men only; but 'God blessed him', *Khudā ne us par
fazl kiyā*. *Du'ā* is calling down a blessing from Heaven. *Du'ā paṛhnā*
is to repeat a formula as a charm.

2. For the Future and Future Perfect of this verb, *vide* XXXVII, 7, 8.

3. (*a*) For the ₁difference between *hai* and *hotā hai*, *vide* ' Hindustani Stepping Stones ', Lesson 1, *g*.

(*b*) For the forms *hūn*, *vide* L, 1, Remark.

4. For *hokar*, ' although,' etc., *vide* XLVI, 13 (*a*), (*b*) ; for *hote*, *vide* XLVII, 15 (20).

XIX. *JĀNNĀ* AND *SAMAJHNĀ*

Jānnā means ' to know ', and also ' to suppose or think ' ; *samajhnā* means ' to understand ', ' to think, suppose ' ; but not ' to know '.

Jān-jānā and *jān-lenā* = ' I have found out ', ' arrived at '.

The conjunctive participle of both these verbs signifies ' mistaking ' as well as ' knowing ' ; thus, *main chor jān-kar* (or *samajhkar*) *us ke pīchhe dauṛā* may mean either ' knowing him to be a thief ' or ' mistaking him for a thief, I ran after him '. *Vide* also under XXXII, *Rakhnā*. For *kyā jāniye* and *na-jāniye*, *vide* XXXVIII, 1.

XX. *KAHNĀ* WITH *SE* OR *KO*

1. *Kahnā* in the sense of ' say ' or ' speak ' requires *se* ; but in the sense of ' to name a thing ' or ' to order ' it requires *ko*, as : *Us ne mujhe bāhir jāne ke liye* (or *bāhir jāne ko*) *kahā,* ' he ordered me to go out ; ' *Wuh mujhko chachā kahā-kartā hai,* ' he always calls me uncle (paternal) ; ' *Us ne mujhko be-wuqūf kahā,* ' he called me a fool.'

2. For *kyā kahiye*, *vide* XXXVIII, 1.

3. For the difference in signification between *bolnā* and *kahnā*, *vide* ' Hindustani Stepping Stones ', Lesson 5, *b*, *c*.

XXI. *KARNĀ*

1. (*a*) The verb *karnā* sometimes means ' to place ', ' to send ', ' to bring over ', etc., as in—

(1) *Place* him in the rear of   *Us ko* ' *lā,in* ' *ke pīchhe karo.* the line.

(2) *Send* him with me.   *Usko hamāre sāth karo* (or *kar-do*).

(3) *Turn* your face that way.   *Munh us ṯaraf karo.*

(4) The pleader spoke well and *brought* the jury *over* to his side.   *Wakīl ne taqrīr karke ahl-i 'jūrī' ko apnī ṯaraf kar-liyā.*[1]

(5) To consent; to say 'yes'.   *Hān karnā* (or *kahnā*).

(6) The mother kept *calling* her son Hasan by name.   *Mān ne Ḥasan Ḥasan karke apne beṭe ko pukārā* (or *pukārtī rahī*).

(7a) To applaud; to cry 'bravo!'   *Shābāsh karnā* (or *kahnā*).

(7b) To call down a blessing on a great person.   *Jai jai karnā.*[2]

(8) To adopt a son.   *Beṭā karke pālnā.*

(b) *Vide* also XXXII.

2. For the idiomatic use of *karke, vide* XLVI, 12.

XXII.   *LAGNĀ* AND *SHURŪ' KARNĀ*

1. The primary meaning of *lagnā* is 'to be in contact with', 'to stick to'. To the many idiomatic meanings of this verb illustrated in Lesson 9 of 'Hindustani Stepping Stones' are to be added those of sensation and seeming—

This disgrace stuck to him all his days.   *Yih bad-nāmī 'umr bhar ke liye usko lag-ga,ī.*

This hat does not suit you.   *Yih ṭopī tumhen burī lagtī hai.*

He took what I said in ill part.   *Merī bāt usko burī lagī.*

This coat suits you.   *Yih kurtā tumhen achchhā lagtā hāi.*

It tastes bitter.   *Karwā lagtā hai.*

Whatever I say he takes ill.   *Merī har bāt unko karwī lagtī hai.*

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[1] Note force of -*liyā, vide* XXIII and H.S.S., 11, *c* (1) and (7).

[2] *Jai-jai-kār* (*pukārnā* or *karnā*) (H. subs. f.).

I feel cold.	*Jāṛā lagtā hai.*
He seems (either from his appearance or from what you say) to be your brother (also = 'he is your cousin').	*Yih ādmī tumhārā bhā,ī lagtā hai.*
He is my cousin.	*Merā bhā,ī lagtā hai.*
But—	
He is my brother.	*Merā bhā,ī hai (= ḥaqīqī bhā,ī or sagā bhā,ī hai).*
This ointment burns, causes a burning sensation.	*Yih marham bahut lagtā hai.*

2. (*a*) In the sense of 'to begin' *lagnā* differs slightly from *shurū' karnā*, the former having a wider meaning.

Shurū' karnā emphasizes the commencement only of an act, as : *Main ne bolnā shurū' kiyā thā lekin usne mujhe rok-diyā*, 'I *began* to speak, but he stopped me ;' here the wider verb *lagnā* could be substituted.

(*b*) *Lagnā* also signifies 'to begin *and to continue*', and is consequently often idiomatically used in Urdu when 'to begin' could not be used in English, as : 'He laughed on seeing me, and said,' *wuh mujhe dekh-kar hansā aur kahne lagā* ; not *shurū' kiyā*, as the idea is that he began to say and continued to say.

3. *Lagnā* further means 'to begin' in the sense of 'to make ready for', as : *Wuh jāne lagā thā ki bīmār ho-gayā (or paṛā)*, 'he was just going to start when he fell sick.'

4. *Lagnā*, 'to undertake.' In this sense the Preterite is used with a Future sense, and the Pluperfect with a Preterite sense, but only for interrogatives expressing strong dissent, as : *Main wahān kyūn jāne lagā*, 'why should I go there ? ' *Main wahān kyūn jāne lagā thā*, 'why should I have gone there ? '

5. *Lagnā* after an Infinitive may supply the place of the Aorist or the Future, *vide* XXXVII, 6, or of the Past Conditional, *vide* XLIV, 3.

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6. As *lagnā* also means ' to cohabit ', Lucknow people avoid its use except in the sense of ' to begin '; thus a Lucknow gentleman would say, *Yih dawā karwī ma'lūm hotī hai*, instead of *lagtī hai*.

XXIII. THE VERB *LENĀ*

1. In addition to those significations of *lenā* mentioned in Lesson 11, ' Hindustani Stepping Stones,' this verb some-times indicates ' success after effort ', as : *Main ne imtihān* ' *pās* ' *kar-liyā* (or ' without effort ', *kiyā*), ' I passed the examination ;' *Main ne usko talāsh* ¹ *kar-liyā*, ' I found it at last ;' *Jis chīz ko main talāsh kartā thā ākhir pā-liyā*, ' I at last found what I was searching for.' In the last two examples *kiyā* and *pāyā*, if substituted, would have much the same signification : but *Main ne apnī kitāb us se māng-li* = . . . *māng-kar lī* ; whereas *māngī* alone would mean ' asked for '.

2. For the signification of *lenā* in compounds, *vide* ' Hindu-stani Stepping Stones ', Lesson 11, *b*, *c*.

3. For rare compounds, XLIX, 1, 2.

XXIV. *MĀNGNĀ* AND *CHĀHNĀ*

Māngnā means ' to beg ', ' to ask for '; it does not mean ' to want ', ' to desire ', which is properly expressed by *chāhnā*. ' I want a horse ' is not *main ek ghoṛā māngtā hūn*,² but —*chāhtā hūn* ; but a servant might correctly say, *Ṣāhib ek piyālā chā,e māngte hain*, ' the Ṣāhib wants (i.e. is asking for) a cup of tea.'

Muslims of Bengal and also servants of Englishmen do say, but incorrectly, *main jāne māngtā hūn* for *main jāne chāhtā hūn*, ' I want to go.' Avoid this vulgarism.

¹ *Talāsh k.*, ' to search for ;' but *talāsh kar-lenā*, ' to find after diligent search.'

² This would mean ' I am asking for a horse to be brought ', while *mangāṭā hūn* would mean ' I am sending for a horse '.

XXV. THE VERB *MARNĀ*

The past participle of *marnā*, 'to die,' is *marā*; the old form *mū,ā* is now used only in abuse.

XXVI. *MILNĀ* AND *MILĀNĀ*

1. With *ko*, this verb indicates accidental meeting; with *se*, intentional meeting and also joining; with *men*, absorption (of persons or things). Examples—

(1) A sepoy of my regiment deserted to the enemy.	*Merī paltan kā ek sipāhī dushman se jā-milā.*
(2) He turned himself into an Englishman (adopted Englishmen's habits).	*Wuh Angrezon men mil-gayā.*
(3) Mix flour with water.	*Pānī men āṭā milā,o.*

2. *Vide* XLV, 5.

XXVII. *PĀNĀ*

Dekh-pānā and *sun-pānā* are colloquial for *dekhne pānā* and *sunne pānā*.

XXVIII. *LAUṬNĀ. LOṬNĀ, LŪṬNĀ,* Etc.

Lauṭnā (لَوٹنا), 'to turn back,' 'return,' is intransitive, and *lauṭānā* (لَوٹانا), 'to send back,' 'to give back,' is transitive; but the latter is sometimes confounded with the intransitive *lauṭ-ānā* (لَوٹ آنا), which is the same as *lauṭnā* (لَوٹنا).

Loṭnā (لوٹنا). intransitive, is 'to roll', 'wallow', while *lūṭnā* (لوٹنا), transitive, is 'to loot'.

XXIX. *PARNĀ* IN COMPOUNDS

1. *Dekh-parnā* is an abbreviation of *dekhne men parnā*, and has the same signification as *dikhā,ī denā*; so, too, with *sun-parnā* and *samajh-parnā*.

2. *Parnā* and *par-jānā* are sometimes idiomatically used

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for *honā* and *ho-jānā*, as : *Qaht-sālī parī* (or *hū,ī*), ' there was a famine ; ' *Uske dil men merī taraf se 'adāwat par-ga,ī* (or *ho-ga,ī*), ' he has taken an active dislike to me.'

3. The perfect, *parā hai*, sometimes means ' at your disposal ', as : *Khelne ke liye sārā maidān parā hai*, ' you have the whole maidān at your disposal to play in ' (i.e. ' we don't use it ').

4. *Parnā* in all its tenses may mean ' to lie in the way ', as : *Dillī jāne men, Patna rāste men partā hai*, ' Patna lies on one's way to Delhi.'

XXX. PŪCHHNĀ

1. *Pūchhnā*, when it signifies ' to ask a question ' or ' to say ', requires *se*, as : *Main ne us se uskā nām pūchhā*, ' I asked him his name ; ' *Main ne us se pūchhā ki tum ko kyā hū,ā ?* ' I said to him, " What has happened to you ?" '

2. When it signifies ' to inquire for a person ', it takes *ko*, as : *Bare Sāhib āp ko pūchhte the*, ' the Bare Sāhib was asking after you (or *for* you).'

XXXI. RAHNĀ

1. For *hotā hai* (vide ' Hindustani Stepping Stones ', Lesson 1, *g*), *rahtā hai* is often substituted, as : *Gadhe kī pīth har waqt bojh se dabī-rahtī hai* (or *hotī hai*), ' the ass's back is never without a load ' ; *Lālī bulbul ke wuh par jo dum ke nīche rahte hain* (or *hote hain*) *lāl hote hain*, ' the feathers that are under the tail of the *lālī* species of bulbul are red.'

2. *Vide* also ' Hindustani Stepping Stones ', Lesson 11, *h* (1), (2).

XXXII. RAKHNĀ, KARNĀ, AND LĀNĀ

1. *Rakhnā* signifies ' to keep ', ' to preserve ', as well as ' to place or put ' : *Wuh ghore* (or *ghorā*) *rakhtā hai*, ' he keeps horses ' ; *Agar apnī 'izzat rakhne chāhte ho—*, ' if you desire to retain your honour ' (i.e. to avoid being disgraced)—.' Consequently, in compound verbs *rakhnā* indicates a continuation of an action, whereas *karnā* (and sometimes *lānā*)

often indicates the commencement of the action. *Dushmanī karnā* is 'to begin to be at enmity with a person', but *dushmanī rakhnā* is 'to keep up enmity with'. Examples—

I have begun to have an affection for him.	*Main us se muḥabbat kartā hūn.*
I am fond of him (i.e. always).	*Main us se muḥabbat rakhtā hūn.*
I believe in the existence of hell.	*Main dūzakh par īmān rakhtā hūn.*
The infidel believed (was converted).	*Kāfir īmān lāyā.*
She began to pretend artfully.	*Wuh nakhra lā,ī.*
She is a tricky female.	*Wuh nakhra kartī hai.*

2. *Vide* also XXI.

XXXIII. *SAKNĀ*

1. The verb *saknā* can only be used in a compound; it cannot stand alone. Such sentences as 'He can do this, but I cannot' are frequently translated by Bengalis and by servants of Europeans, *Wuh is kām ko kar-saktā hai magar main nahīn saktā* : here *saktā* should be *kar-saktā*.

2. *Vide* XL, 7.

XXXIV. *ṬHAHARNĀ*

This verb means : (1) 'to come to a standstill'; (2) 'to remain standing still'; (3) 'to wait'; (4) 'to be proved, considered'; (5) 'to be settled, determined'; (6) 'to last, endure'. Examples—

(1) The carriage came to a standstill.	*Gārī chalte chalte ṭhahar-ga,ī.*
(2) Stand still (remain standing) where you are.	*Apnī jagah par ṭhaharo.*
(3) Wait till he returns.	*Uske āne tak yahān ṭhaharo.*

(4) He was proved a liar (also, he turned out to be a liar).

Wuh jhūṭā ṭhaharā.

(5) It was settled (determined) that I should start to-morrow.

Yih bāt ṭhahar-ga,ī ki kal main yahān se rawāna hūn.

(6a) These boots won't last long.

Yih jūtā[1] bahut nahīn ṭhaha-regā.

(6b) Meat won't keep in the hot weather.

Garmiyon men gosht nahīn ṭhahartā.

XXXV. PRESENT TENSE

1. The Present Tense indicates (1) an act now taking place, or (2) an habitual act, or (3) a universal truth, or (4) an immediate future, or (5) an immediate past, or (6) past time the effects of which still continue. It is also used for (7) past time in a vivid narration (Historical Present), (8) as a Future to indicate certainty, and (9) as a Future Subjunctive. Examples—

(1) The sahib is now sleeping.

Ṣāḥib abhī sote hain.

(2) I take a warm bath daily.

Main har roz garm pānī se ghusl kartā hūn.

(3) He was such a fool that he did not know the sky was (is) above his head.

Wuh is qadr aḥmaq thā ki yih tak[2] na-jāntā thā ki us ke sar par āsmān hai.

(4) All right, I'll let you off.

Khair, main tum ko chhoṛ-detā hūn.

(5) The Colonel Sahib has called you.

Karnail Ṣāḥib āp ko bulāte hain (or, —ne-bulāyā hai).

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[1] In Delhi *jūtī* signifies either boots or shoes, but in Behar *jūtā* (m.) is a man's and *jūtī* (f.) a woman's shoe.

[2] *Tak* in this sense is not a postposition, *vide* 'Hindustani Stepping Stones', Lesson 30, *d.*

(6) I have known him for a long time.

Main us ko bahut din se jāntā hūn.

(7a) When I came home late last night I saw that your lamp was still burning.

Jab main rāt ko der ghar wāpas āyā, dekhā ki tumhārā chirāgh jaltā hai (or jaltā thā).

(7b) As soon as I set foot in the room I saw a thief concealed under the table.

Main ne jo kamre ke andar qadam rakhā, to kyā dekhtā hūn ki mez ke nīche ek chor chipā baiṭhā hai.

Vide also XXXVI, 7.

(8) I will come there in a year or so to see you.

Main do ek baras men wahān ātā hūn aur tum se mulāqāt kartā hūn.

(9) If I catch him I'll give him his deserts.

Agar main use pātā hūn, to usko uske kiye kā maza chakkātā hūn.

In the following the verb is in the Present on account of the direct narration :—

(10) I saw his face (by the light of the lamp) and returned thanks to God that it *was* not my son.

Main ne us kā chihra dekhā aur Khudā kā shukr kiyā ki merā beṭā nahin hai.

NOTE.—After an Historical Present, either the Direct or the Indirect Narration may be employed, as : *Kyā dekhtā hai ki uskī (or merī) ṭaraf ek sher daurā ātā hai.*

2. A continuous act now taking place may also be expressed by a compound with *rahnā*, as : *Abhī wuh so-rahā hai,* 'he is now sleeping' = *abhī soyā hū,ā hai.*

Vide also 'Hindustani Stepping Stones', Lesson 11, *h* (1), (2).

3. Immediate intention is expressed thus : *Wuh likhne ko hai,* or *likhne-wālā hai,* 'he is just going to write.'

4. If the auxiliary is suppressed (in negative sentences[1]), the verb in the feminine plural takes an *n* to show it is plural, as: *Yih 'auraten burā kām nahīn kartīn* (or *nahīn kartī hain*).

5. In two co-ordinate sentences the auxiliary need only be mentioned once, as: (affirmatively) *Wuh ātā jātā hai; wuh khātī aur pītī hai;* (negatively) *Wuh na-ātā hai na-jātā; wuh na-khātī hai na-pītī.*

6. In quoting an author either the Present or the Perfect can be used, as: 'Sa'di says,' *Shaikh Sa'dī farmāte hain;* or *Shaikh Sa'dī ne farmāyā hai.*

7. *Vide* XL, 8, and XLII, 9.

8. Further examples—

I have known him from infancy.	*Main bach-pan hī se usko jāntā hūn.*
I have never had even the appearance of comfort since I *was born.*	*Jab se main paidā hū,ā (hūn) kabhī main ne ārām kī ṣūrat nahīn dekhī.*
When can such a thing be found again? (i.e. never).	*Wuh kab* (or *kakān*) *hāth ātā hai* (or *āne-wālā hai*)? (*wuh kahīn hāth āne-wālā hai?*).
I will send you the sonnet after correction.	*Ghazl, ba'd iṣlāh ke, bhejtā hūn.*
I have had fever for a month.	*Mujhe ek māh se tap ātī hai.*
Should he be coming here I shall be (am) delighted.	*Agar wuh yahān ātā ho, to baṛī khushī kī bāt hai.*[2]
I don't think he intends to sell the goshawk; even if he were to sell it, it *is*[3] not worth keeping.	*Merā khiyāl hai ki wuh bāz nahīn bechne kā; jo bechtā ho tau bhī rakhne ke lā,iq nahīn hai.*[3]

[1] In affirmative sentences the auxiliary cannot be suppressed; *kartīn* (affirmative) would be Indefinite Tense, 'would have done.'

[2] *Hai* here indicates certainty, whereas *ho* in the previous clause indicates doubt.

[3] Here the Present for the Future denotes certainty.

D.V. I'll come to you before the end of December.

Khudā chāhe, to ākhir Disambar tak tum ko ā-dekhtā hūn (= Khudā chāhe Disambar āyā[1] *aur main ne tum ko ā-dekhā).*

I saw in the paper that a meeting of the Trustees of the Museum is to be held (would be held) next week.

Main ne akhbār men dekhā (or parhā) ki 'ajā,ib-khāne ke ' Trastiyon ' kā jalsa agle hafte dar pesh hai.

If you come, well.

Agar ā,o, to achchhā hai (= hogā).

I thought it (the book) would be of no use to you, so I didn't give it to you.

Main ne yih samajh-kar ki, ' Yih tumhare kis kām kī hai ? '[2] *tumhen na-dī.*

Vide also second example in XXXVI, 8.

XXXVI. THE AORIST OR PRESENT SUBJUNCTIVE

1. (*a*) As a finite verb in proverbs,[3] the Aorist is generally, perhaps always, used for the Present Indicative, as : *Bandar jāne adrak kā sawād ?* ' does a monkey appreciate the taste of ginger ? ' (= cast not your pearls before swine).

(*b*) In sayings, however, the Present Indicative is also used, as : *Tālī donon hāthon se bajtī hai,* ' it takes two hands to clap ' ('it takes two to make a quarrel,' or = 'don't be selfish ; if I help you, you must help me ').

(*c*) *Khudā jāne,* ' God knows ! ' (an exclamation), but *Khudā jāntā hai ki main sach boltā hūn,* ' God is witness that I am speaking the truth.'

2. As a finite verb, in questions, it indicates uncertainty or

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[1] Here the Preterite is used for the Future for certainty. For *aur, vide* VIII, 3, and 'Hindustani Stepping Stones', Lesson 25, *h.*

[2] Direct narration.

[3] Formerly the Aorist and Present were identical in form ; and as proverbs are usually old, the employment of the Aorist in them may be a survival. The Present Tense used to be considered a combination of the participle and the substantive verb.

doubt, etc., as: *Kyā karūn?* 'what can I do?' The Aorist
implies a duty or doubt, the Future asks about a fact, as:
Wuh āwe? 'has he permission to come?' 'may he come?'
but *Wuh āwegā?* 'will he come (or won't he)?' *Vide* also
Future, XXXVII, 2 (*b*), last two examples.

3. It is also used in asking permission or advice, as: *Kyā*
main jā͵ūn? 'have I permission to go?' *Kis ko dūn?* 'to
whom shall I (or should I) give it?' *Yih kahān jā͵e?* 'where
do you order him to go?' but *Yih kahān jā͵egā?* 'where does
he intend going?' (a simple question): with *kyā karūn* and
kyā karūngā, however, this distinction is not nicely observed.

4. It expresses a wish, as: *Khudā terā bhalā kare,* 'God
deal well with thee!' (a blessing; often ironical as an expression
of impatience or annoyance).

5. It gives the missing persons of the Imperative, as:
Chalen, 'let us go.' It is also used for polite commands,
vide XXXVII, 9, and XXXVIII, 1 (*a*) and 5.

6. (*a*) As a subordinate verb it is used as a subjunctive
after the conjunctives 'if', 'that', 'perhaps',[1] 'in order to', 'on
condition that', 'before that', etc., and it expresses hope, desire,
inclination, advice, necessity, duty, etc., as: *Jā͵o,* 'you may
go;' *Khair kuchh hī do, mujhe manzūr hai,* 'well, whatever
you may choose to give me I'll accept gladly;' *Mere pās ko͵ī*
kitāb nahīn hai ki (or *jo*) *parhūn,* 'I have no book to read'
(lit. that I should read it); *Qarīb thā ki ghore par se gir-jā͵e,* 'he
nearly fell off his horse' (lit. it was near that he *should fall*) ;
Ummed kai ki usko taraqqī mile[2] (or to express more certainty,
milegī), 'I hope he *will get* promotion' (that he may get—).

(*b*) It is even used to express past time, as: *Mere pās ko͵ī*
kitāb na-thī ki parhūn (or, better, *parhtā*), 'I had no book to

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[1] The Aorist is not always used after *shāyad*, etc., as: *Shāyad kahīn*
pānī barastā hai jo is waqt thandī hawā chat-rahī hai.

[2] In addressing a person the Aorist is more polite than the Future,
as: *Ummīd ki* (or *ummīdwār hūn ki*) *āp tashrīf lā͵en.* After *ummed,*
hai is omitted.

read, that I should read it ' (or, better, *paṛhtā* = that I should
have read it) ; *Is se pahle ki main paidā hūn* (or, not so
good, *hū,ā*),[1] *yih wāqiʻa ho-chukā thā,* ' this happened before
I *was born* ' (lit. before that I may be born).

In ' Perhaps our (future) meeting was written in my Fate
that (and hence) I escaped in the great epidemic last year ',
*shōyad merī taqdīr men tumhārī mulāqāt likhī thī ki main
pār sāl ʻāmm wabā se jītā bach-rahā* (not *rahūn*), the last
clause is not subordinate as at first sight it may appear, and
hence the Aorist cannot be substituted.

REMARK I.—Though the Aorist is used, as in the examples
above, after *qabl is ke,* etc., ' before,' the Preterite must be
used after *baʻd uske,* etc., ' after that,' as the time is anterior
to the principal clause : ' This happened after I was born,'
baʻd is-ke ki main paidā hū,ā (not *hūn*) *yih bāt wāqiʻ hū,ī.*

REMARK II.—Note the sequence of tenses in the following :
Baʻd us ke ki insān mar-jā,e (not *martā hai*) *us ko dafn karo,*
jalā,o mat, ' after death you should bury and not burn ; ' but
Baʻd us ke ki insān martā hai us ko dafn karte hain ; in the
latter the Present Indicative requires a Present Indicative
after it, and it could not be followed by an Imperative.

(*c*) The Aorist frequently occurs in direct narration, as :
Khiyāl āyā hai ki (or *ji men āyā hai ki*) *āj shām ko thetar
dekhne jā,ūn,* ' it has just come into my head to go to the
theatre to-night ' (lit. —that ' let me go to the theatre to-
night ') ; or *khiyāl men āyā hai ki ' thetar jānā chāhiye ',* or
' *thetar chaliye* ', which are also direct narration.

(*d*) After *jab,* used conditionally, the Aorist is used : ' Tell
him when he comes,' *jab wuh ā,e* (not *ā,egā* [2]) *use khabar
karnā.*[3] Compare with first example in 6 (*b*), Remark II.

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[1] Aorist better than Preterite.

[2] If the *apodosis* is Future, the *protasis* must be Future, as : *Jab
wuh ā,egā* (not *ā,e*) *main us ko khabar dūngā.*

[3] Not *karnī,* as the Infinitive used as an Imperative makes no change
for gender.

The Present Indicative is used after *jab*, only when it is temporal, as: *Jab wuh yahān ātā hai* (*tab* or *to*) *mere sāth shaṭranj kheltā hai*, 'whenever, on every occasion that, he comes here, he plays chess with me.' In other words, *jab* with the Present Indicative always means *jab kabhī*, 'whenever.'

Vide also 'Hindustani Stepping Stones', Lessons 16, *g*, and 31, *b*.

7. (*a*) The Aorist is also used as an Historical Present for the Preterite or Present Indicative, as: *Kamre men jo pā,on rakhūn* (or *rakhtā hūn* or *rakhā*) *to kyā dekhtā hūn ki ek chor mez ke nīche chipā baiṭhā hai*; but *kyā dekhūn* here could not be used.

(*b*) It is also used as an Historical Present for the Imperfect of habitual action, as: *Main jab kabhī wahān jā,ūn to kyā dekhūn ki wuh so-rahā hai*, 'whenever I *went* (used to go there), I found him sleeping.'

(*c*) In Conditions it is sometimes interchangeable with the Preterite Indicative; *vide* XLII, 5, and LVI, 5 (*b*).

8. The Aorist is politely used for the Future; thus a servant would say to his master, *Āp thoṛī der tashrīf rakhiye main zarā*[1] *roṭī khā-ā,ūn*,[1] 'if you will kindly wait a moment, sir, I will go and get something to eat and come back' (lit. I may go[2] and—); but a master would say to his servant, *Tum yahān ṭhaharo ham khā-kar āte hain*.[3]

9. The Aorist is sometimes used to express regret, some such expression as *haif ki* being understood, as: *Tū wahān dāne dāne ko tarse aur main yahān donon waqt*[4] *peṭ bharkar*

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[1] *Zarā* is here merely used for politeness: *khā = khākar*.

[2] Hence Indians, wishing to speak civilly, frequently make the mistake in English of saying, 'I *may go* and get something to eat,' etc.

[3] Present for Indicative Future; but not *khā-āte hain*, *vide* Conj. Partic. 11. Here the Future would indicate a time too remote, and the Present is necessary.

[4] Here both the verbs could be in the Present Tense. *Donon waqt =* morning and evening.

khayā karūn,[1] '(ah that) you should be there longing for even a grain, while I here eat my fill twice a day.'

10. After *dekhiye* = 'let us see' the Aorist or the Present Tense is used, but not the Future : *Dekhiye kyā pesh ā,e* (or *ātā hai*), 'let us see what *will* happen.' Here, even if some adverb signifying distant time were to be added, the Future would be incorrect. *Vide* also XXXVII, 1, 2.

11. The Aorist is sometimes interchangeable with the Present Dubious ; *vide* 13 and L, 1, and VII, 8.

12. For the Aorist after an Indefinite Antecedent, *vide* VII, Relative Pronoun, 8.

13. Note the idiomatic use of the Aorists in the following: *Jo shakhṣ Khudā kī 'ibādat kare* (or *kartā ho*) *wuh main hūn*, ' I am the only one that worships God,' but *main wuh shakhṣ hūn jo Khudā kī 'ibādat kartā hai* (not *kare*) : *Main jab chāhūn, ā-jā-saktā hūn ; gāṛī mangā, ūnaur chal-dūn*, ' I can come and go as I please ; I have only to order a carriage and start.' This last use, however, of the Aorist is not common; the Preterite could be substituted. *Us se to kaho ki yih kām kare* (or *kar*), 'you may tell him to do it (but he won't be able to).'

14. *Lagnā* after an Infinitive may sometimes take the place of a Subjunctive ; *vide* H.S.S., 9, *b*, XLIV, 3, and XXXVII, 6.

15. Examples—

(1) Have I permission to say something ?   *Main kuchh bolūn ?*

(2) Shall I too go ?   *Main bhī jā,ūn ?*

(3) Abuse me to your heart's content; I don't care.   *Hazār gālī do*[2] *mujhe parwā nahīn.*

(4) How can I face teacher? (I'm ashamed to go before him).   *Main kyā munh leke ustād ke pās jā,ūn ?*

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[1] See n. 4 on previous page.

[2] *Hazār* = 'however much'; *do* is Aorist and not Imperative : *ko,ī hazār gālī de mujhe parwā nahīn.*

(5) How dare I tell you that I love you ? — *Main kis munh se kahūn ki tumhen chāhtā hūn ?*

(6) Your position does not entitle you to be a *darbārī* (= 'who are you to be a *darbārī* ?' said contemptuously). — *Tumhārā munh nahīn ki lāṭ Ṣāḥib ke darbār men jā,o.*

(7) I estimate there are about twenty persons. — *Aṭkal se kahtā hūn ki bīs ek ādmī honge (not hon); but shā,id bīs ek ādmī hon or honge.*

(8) God's curse on thee ! — *Tujh par laʿnat ho !*

(9) How on earth, how the devil, can one enjoy oneself with a deaf mute as a companion? — *Ek gūnge bahre ke sāth insān kyā khāk dil bahlā,e ?*

(10) How is it possible for this to be the case ? — *Yih kyūn-kar ho-saktā hai (not ho-sake [1]) ?*

(11) Is it impossible that I should take leave of you and take service elsewhere ? — *Yih nahīn ho-saktā [2] ki main Āp ko chhoṛ-kar kisī aur kī naukarī karūn ?*

(12) A copy of *Haji Baba* reached me before you sent me yours. — *Ḥājī Bābā kā ek nuskha pahle is-ke ki tum bhejo (or tum ne bhejā) mere pās pahunch chukā thā.*

(13) What else could I [3] have done except hitting him back ? — *Siwā,e is ke aur kyā kar-saktā thā ki main [3] us kī mār kā jawāb dūn ?*

(14) Shall he do it (asks permission) ? — *Kyā wuh kare ?*

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[1] *Ho-sakegā* is used only for a real Future.

[2] *Ghair mumkin, mumkin nahīn,* etc., are not used by the uneducated.

[3] Note the position of *main* in this sentence ; it could be inserted before *aur*.

(15) Will he do it or not (asks information)? (also = he won't do it, is he likely to do it?).

Kyā wuh karegā ?

(16) I have no fit book to present to your Honour.

Mere pās aisī ko,ī kitāb nahīn hai jo qābil ḥuẓūr ke ho (not hai).

XXXVII. FUTURE

1. The Future indicates an absolute or definite future, as: *Wuh kal āwegā,* ' he will come to-morrow.'

REMARK.—For the immediate future the Present Tense is used, *vide* XXXV, 1 (4).

2. (a) It is used presumptively with some word expressing *ta,kīd,* as: *Wuh kal ẓarūr āwegā,* ' it is presumed he will come to-morrow,' ' he is certain to come to-morrow.'

(b) After verbs of hoping, fearing, considering, certainty, etc., the Future is used presumptively, as: *Mujhe ummed thī ki wuh mujhe in'ām degā,* ' I hoped that he *would give* me a reward ; ' *Main ḍarā ki wuh mujhe māregā* (or *aisā na-ho ki wuh mujhe māre*[1]), ' I feared he would hit me ; ' *Main jāntā thā ki wuh ā,egā,* ' I knew that he would come.'

Hogā, ' it will be so,' ' it must be so,' or ' it might be so ' : *Yaqīn hai ki Khudā ke sāmne mujhe apne ā'māl kā jawāb denā paṛegā,* ' I know for certain that I shall have to stand before God and be called to account for my actions; ' but *Yaqīn hai ki yih khaṭṭ do din us ke pahunchne se pahle tumhāre pās pahunche* (not *pahunchegā*), ' I feel sure or I trust that this letter will reach you two days before he does;' in the latter case the writer cannot assume certain knowledge, and therefore the Aorist is necessary.

(c) *Vide* also XXXVI, 10.

3. It is used in Future Conditions with a slight idea of

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[1] Or —*ki kahīn wuh mujhe māre nahīn,* or *mār-na-baiṭhe.*

certainty, *vide* LVI. *Agar ḥukm ho to ham wahān jā,en,* 'I am ready to go if you only order me,' i.e. 'I am merely waiting for your orders'; but *Agar ḥukm ho to ham wahān jā,enge,* 'I *will* go if you order me to (but I don't want to).'

REMARK.—For the Aorist and Future after *jab, vide* XXXVI, 6 (*d*), and notes.

4. In Conditions it can take the place of the Precative Future Imperative, as: *Agar āp yih kām kījiyegā* (or *karenge*) to goyā mujhe mol-lījiyegā (or *le-lenge*), 'if you will graciously do this you will make me your slave;' *vide* Imperatives, 1 (*b*).

REMARK.—Note the Future here after *goyā,* 'as though;' in literal English, 'it will be as though you *have* bought me.'

5. The Future of *chuknā* often supplies an English Perfect, as: 'When I have eaten I will drink,' *jab main khānā khā-chukūngā tab pānī pī,ūngā.*

6. *Lagnā* with the Infinitive can take the place of the Future, as: *Main us se kyūn milne lagā?* (or *milūn*) = *main us se na-milūngā.*

7. The Future of *honā* when a simple verb is also used for *past* time: *hogā,* 'will be,' 'must be,' 'might be,' and 'must have been'; but *hū,ā hogā,* 'must have occurred,' 'must have *become*.'[1] The difference in these cases between *hogā* and *hū,ā hogā* is the same as that between *hai* and *hotā hai, vide* 'Hindustani Stepping Stones', Lesson 1, *g,* as: *Tum bachpan men baṛe sharīr hoge* (not *hū,e hoge*), 'you must have been[1] very naughty in your childhood;' but *Yih bāt hū,ī hogī,* 'this must have occurred,'[1] and *Main ghadr se pahle paidā hū,ā hūnga,* 'I must have been born (become born) before the mutiny.'

8. In other cases the English Future Perfect will be represented in Hindustani by the Simple Future when there is no doubt in the case; *vide* Future Perfect, LIV, 2.

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[1] When 'must have been' can be rendered in English by 'must have occurred or become', it is to be translated *hū ā hogā,* otherwise by *hogā.*

9. Country people, when writing, use the Future in giving polite commands, as : *Merā salām apne bhā,ī ko kah-doge* (for *kah-do*), but this is incorrect. In English the Future and in modern Persian the Present Future is used iñ polite commands, but in Urdu the Aorist is so used.

10. It may take the place of an Aorist ; *vide* XXXVI, 8, also XLII, 7.

11. Examples—

I will commence this when I have leisure.

Jab kām se furṣat pā,ūngā is men hāth ḍālūngā.

When I *have finished* this business I will commence the other.

Jab yih kām kar-chukūngā, to dūsrā kām shurū' karūngā.

Why should I lie about the matter ? (i.e. I have no objection to lie as you want).

Main kāhe-ko jhūṭ bolūngā ? (or *main kahe-ko jhūṭ bolne lagā ?*).

For what reason should I lie ? (i.e. why do you want me to lie about it ?).

Main kahe-ko jhūṭ bolūn ?

When you went there, he must have stood up (become standing) on seeing you.

Tum jab wahān ga,e wuh tumhen dekh-ke khaṛā hū,ā hogā.

When you went there he must have been standing (in a standing state).

Tum jab wahān ga,e wuh khaṛā hogā.

I must have been well by the time you came to me.

Tumhāre āne ke waqt tak main achchhā hūngā.

I must have recovered (*become well*) by the time you reached me.

Tumhāre ane ke waqt tak main achchhā hū,ā hūngā.

There can never have been such peace and quiet in the country before.

Mulk men aisā chain pahle kabhī nahīn hogā.

Such an event can never have occurred before.

Aisā wāqi'a kabhī nā-hū,ā hogā.

He must be now wide awake on hearing of this.	*Yih khabar sunke us ke kān khaṛe honge.*
He will certainly be successful in his examination this time.	*Is daf'a imtiḥān men ẓarūr kām-yāb hogā.*
When the Sahib comes I will tell him.	*Jab Ṣāḥib ā,enge un ko khabar dūngā.*
If the Sahib comes tell him.	*Jab Ṣāḥib ā,en' un ko khabar do.*

XXXVIII. IMPERATIVES

1. Besides the ordinary form of the Imperative there are three other forms.

(a) (*Āp*) *baiṭhiye*, pl., ' please sit down (*now*) ' ; respectful. The negative is *na-baiṭhiye* (*mat* is rather imperious). The original passive gerundial suffix in Hindi was *iyā*, as : *Kariyā*. ' it was fit to be done.' The impersonal verb *chāhiye* may be a survival of this form. *Kyā kahiye ?* ' what should one say ?' ' what is to be said ?' *kyā jāniye ?* ' what should be known?' ' how does one know?' and *na-jāniye*, ' one does not know,' are said to be survivals and are used as Aorists.

(b) The precative (*Āp*) *kījiegā*, 2nd person plural, ' please do it (in the future),' respectful, as : (*Āp*) *kal do-pahar tashrīf lā,iyegā*,[2] ' please come at noon to-morrow ;' incorrectly and in vulgar Delhi Hindustani *tashrīf lā,o.* In (a) there is some idea of command, but (b) is precative only. *Āp mu'āf kījiyegā*, ' will you please excuse me,' is more respectful than *āp mu'āf kījiye*, ' please excuse me.' *Vide* also XXXVII, 4.

(c) The third form is polite but not ' respectful ', and is generally used to .inferiors ; it is singular[3] or plural Future,

1 Not Future, *vide* XXXVI, 6 (*d*), and note.
2 *Ḥāẓir honā* could not be substituted, as it is imperious.
3 According to Platts, originally the plural of the form in *iye*.

as: (*Tū* or *tum*) *dījiyo*, sing. or pl., 'give it (to-morrow or whenever you can);' *Ko,ī ā,iyo ko,ī ā,iyo*, 'come somebody, come somebody' (in commands *ko,ī ā,o*). *Baiṭhiyo*, for instance, could only be used as a Future, as: *Jab tum wahān jā,o to kursī par baiṭhiyo*. This form is used as a singular precative in addressing the Deity, as: *Ay Khudā us ko zinda rakhiyo; vide* also 4.

2. (*a*) and (*b*) are often used for the 2nd person plural Aorist or Future to show respect, as: *Agar āp rupiya dījiye to us,as na-māngiye*, 'if you are kind enough to give me the money you mustn't ask for it back;' *Phir āp chaliyegā kahān ?* 'then where will you be pleased to go?' *Khudā kī la'nat kāfiron par hūjiyo*; old for *ho*.

3. (*a*) is also used impersonally, as: *Jī chāhtā hai ki is waqt so-rahiye*, 'I want to sleep;' *Kyā jāniye ki wuh ā,egā yā nahīn ?* 'how is *one* to know whether he will come or not ?'

4. (*c*) is also used as a precative, as: *Khudā kī la'nat us par hūjiyo* (or *ho*), 'God's curse light on him !' In modern Urdū *ho* is preferred.

May the shaft of my sighs pierce the heart (lit. liver) of him that smote thee with this arrow.	*Jis ne tīr mārā merī āh*[1] *kā tīr us ke kaleje men lagiyo.*

5. The 3rd person plural Aorist is also used as a respectful Imperative, as: *Āp tashrīf rakhen*, 'please sit down.'

6. *Vide* XXXIX, 4.

REMARK. — 'Kindly do this,' or such phrases, must be rendered by *mihrbānī karke* or some equivalent; the respectful Imperatives are used only towards people of superior or equal rank, or towards inferiors of high rank.

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[1] Sighs are by Eastern poets compared to anything straight, to the letter *alif*, to a spear, etc.

XXXIX. THE INFINITIVE

For the following note I am indebted to Dr. G. A. Grierson, C.I.E. :—

1. 'The so-called Hindūstānī infinitive in *nā*, as in *chal-nā*, "to go," has a composite derivation.

Amongst the numerous derivations of a Sanskrit verbal root, there are—

(*a*) An abstract noun ending in *-anaṁ* (or *-aṇaṁ*), as in *chal-anaṁ*, "the act of going."

(*b*) A future passive participle in *-anīyas* (or *-aṇīyas*), with exactly the same force as, and with the same derivation as, the Latin future passive participle in *-endus*, etc. Thus, *chal-anīyas*, "about to be gone." proper "to be gone", or (neuter) "it is to be gone", "one should go". Compare the Latin (*ex-*)*cellendus*.

With the addition of certain terminations, both these become *nā* in Hindūstānī. So that *chal-nā* may be either a noun (= *chal-anaṁ*), "the acting of going," "to go," or it may be a participle, i.e. an adjective (*chal-nā*, fem. *chal-nī*), meaning "fit to be gone", "worthy to go", "one should go".

Similarly, *mār-nā* is either *mār-anaṁ*, "the act of striking," "to strike," or *mār-aṇīyas*, "fit to be struck," "worthy to be struck," as an adjective. *Kar-nā* is either *kar-anaṁ*, "the act of doing," "to do," or *kar-aṇīyas*, "fit to be done," "worthy to be done," as an adjective.

2. 'Examples of the infinitive or verbal noun are—

jhūṭh bōlnā burā hai, "to lie is wrong;"

khānē-men sharm kyā hai? "what shame is there in eating?"

mārnē lagā, for *mārnē-kō-lagā*, "he became attached to the act of striking," "he began to strike."

3. 'Examples of the future passive participle are—

jō kām karnā hai, "the business which is to be done;"

yih bāt karnī hai, "this thing is to be done;"

jō kām karne hain, "the things which are to be done;"

mujh-ko jānā hai, "as for me, it is to be gone, I must go" (*mihi eundum est,* word for word the same idiom in Latin).

Owing to the two words being identical in form, the two are often confused, even by good writers. Though identical in appearance they have different meanings, just as *māre* may mean either "he may strike" or "they were struck".'

4. As an Imperative the Infinitive is less peremptory, and is therefore more civil than the Imperative proper. It is properly a Future Imperative, but is also used politely for a Present Imperative. *Wahān mat jā,o* is said to be a person either actually on the move or just about to move, but *wahān na-jānā* refers to a future action or politely to a present action.

Thus, 'avoid all that leads to adultery' is better translated by *zinā ke pās bhī na-jānā*[1] (Future) than by *zinā ke pās bhī mat jā,o.*

5. The Passive Infinitive, if the logical subject is mentioned, is never used: its place is in such cases taken by the Active, as: *Wuh apnī mān ke sikhāne se yih bolī,* 'she was instructed by her mother to say this;'[2] *Mere bāp ke māre-jāne par merā sārā khāndān tabāh ho-gayā,* 'after my father was killed my whole family was ruined.'

XL: IMPERFECT

1. The Imperfect denotes frequency or duration of an action, or that a continuous action was going on at some past time, as: *Pahāŗ bār bār gūnjte the,* 'the hills *gave* back the echo again and again ;' *Wuh jānwar apne ko nazaron se chupā,e rakhtā thā lekin uskī āwāz se ma'lūm hotā thā ki wuh ko,ī baŗā jānwar hai,* 'that animal *continued* to keep out of sight, but from its cry I thought that it must be some large beast ;' *Us ke rone dhone se bādshāh kī nāk men dam*

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[1] *Sūra-yi Banī Isrā,īl.*

[2] *Mān* may here be regarded as the logical subject of *sikhāne.*

ā-gayā lekin us ke chup karāne kī ko,ī tadbīr samajh men na-ātī thī, ' the king was wearied by his (the slave's) lamentation, but no plan of silencing him could be thought of.'

REMARK.—The progressive, not the habitual, action of the Imperfect may be expressed by means of *rahnā*, as: *Main jā-rahā thā ki—*, ' I was going along when—;' *vide* ' Hindustani Stepping Stones', Lesson 11, *h* (1) and (2).

2. The Imperfect also signifies that an action was a habit. In English it is frequently represented by the Past Tense: ' It *was* his custom to take a stroll early before breakfast,' *us kī yih 'ādat thī ki roz ṣubḥ ko ṭahlā¹ kartā (thā²)*; ' He *did* this every night,' *wuh har shab yih kām kiyā kartā thā* or *kartā thā* (not Preterite nor *kartā-rahā*) ; but if the limits of the time were defined the Preterite would be substituted, as : *Us ne mahīne bhar tak har rāt yih kām kiyā* (or *wuh yih kām kartā-rahā*, but not *kartā thā*).

3. The Imperfect sometimes signifies ' began to— ', or ' to be on the point of doing ' : ' I went to the city and began to look at (while I was looking at) the shops when suddenly I heard the sound of firing,' *main shahr ko gayā aur, dukānon kā tamāshā dekhtā thā ki yak-ā-yak top kī āwāz ā,ī* ; ' The bird was just going to settle on the tree when some one fired off a gun,' *chiṛyā darakht par baiṭhā chāhtī thī ki kisī ne bandūq 'fair' kī.* Sometimes it indicates a wish, as : *Main wahān na-jātā-thā magar wuh mujhe zabardastī (se) le-gayā,* ' I did not want to go, but he made me ; he took me there by force.'

4. In interrogations it indicates emphatic refusal, as : *Us ko qaid-khāne se rihā,ī pāne kī ārzū thī lekin wuh kab rihā,ī pātā thā ?* ' he hoped to be released from prison, but there was no chance of it;' *Bandūq chaltī na-thī,* ' the gun would not go off;' *Bārūt namī ke bā'is sulagtī na-thī,* ' the powder would not ignite on account of being damp;' *Us ko ma'lūm*

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¹ *Chihil qadamī (k.)* is a literary word for a ' stroll '.

² More idiomatic to omit *thā* in such sentences.

thā ki yahān haiza hai is liye kab ātā thā ? 'he knew that there was cholera here, so of course he did not come.'[1]

5. In two or more co-ordinate clauses the *thā*, etc., of the Imperfect may be expressed with the last only, as: *Wuh subh ko uth-kar pahle wuzū kartā, phir namāz parhtā, aur tab ko,ī aur kām kartā thā.* *Vide* also LXII, 3 (*a*).

6. The Imperfect and Present of *denā* are used in the sense of 'to offer', as: *Main ghore ke liye sau rūpīya detā thā,* 'I offered a hundred rupees for the horse,' but *kitne ko diyā tha ?* 'for how much did he sell it?' *Main sau rupiya detā thā lekin wuh kab letā thā* (or *us ne qabūl na-kiyā*), 'I offered him a hundred rupees, but he refused.'

7. The Imperfect of a verb compounded with *saknā* can sometimes take the place of the conditional, as: *Phir jab tak āp kā khatt Rangūn kā patā likhā hū,ā na-ā,e*[2] *main āp ko khatt kyūn-kar likh-saktā thā* or *likhtā ?* 'so until I got your letter with your address at Rangoon, how could I write?' *Vide* also VII, 8.

8. A Present Tense in direct narration may become an Imperfect in indirect, as: *Agar main wahān hotā to unhen dekhlā-detā ki main un ke liye kyā kuchh kar-saktā (thā),* 'had I been there I would have shown them what I could have done for them;' in direct narration *main — kar-saktā hūn* or *kartā hūn.*

9. The Imperfect can sometimes take the place of the Present Dubious; *vide* Present Dubious, L, 3.

10. The Imperfect sometimes takes the place of the Aorist; *vide* VII, Relative Pronoun, 8.

11. *Vide* XXXVI, 7 (*b*), and LXII, 3 (*c*).

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[1] *Us ko ma'lūm hai ki yahān haiza hai is liye kab ātā hai ?* 'he knows that there is cholera here, so he won't come.'

[2] Aorist or Present subjunctive for past time, *vide* XXXVI, 6 (*b*): the Conditional or Past subjunctive *ātā* would signify that no letter had been received, whereas *ā,e* indicates that a letter giving the Rangoon address has been received.

XLI. THE PERFECT

1. The Perfect is indefinite; the Past or Preterite usually definite; it is therefore incorrect both in English and Hindustani to say 'I *have seen* him yesterday'; *Wuh Lāhor gayā* or *gayā hai*, 'he has gone to Lahore;' but *Merā bhā,ī Lahor gayā magar main nahīn gayā*: in this last example *gayā hai* could not be substituted; *vide* also XLIII, 1, n. 1, and 2 (*b*).

2. Sometimes either the Perfect or the Past Tense may be used according to the point of view of the speaker, as : 'Long nights I wept and wailed ere God bestowed on me this child,' *main ne kitnī rāten āh o zārī men guzārī hain* (or *guzārīn*) *jab jākar*[1] *Khudā ne mujhe yih laṛkā 'aṭā kiyā* (*hai*). If *hai* be inserted in this last sentence, it indicates that the boy is alive; omit it, and he may be living or dead.

3. The Perfect also expresses a past time, the effects of which still continue. as: *Jab se main yahān āyā hūn usko nahin dekhā hai*, 'I have not seen him since I came (lit. have come)[2] here;' *Main ne shādī kī hai*, 'I have married (and my wife is still living);' *Us ko fajr se bukhār chaṛhā hai* (not *chaṛhā*), 'he has had fever since the morning (and still has it);' *Us ko āj tap chaṛhī*, 'the fever attacked him to-day (and he may or may not have it still);' but *Us-ko āj tap chaṛhī hai*, 'he *has* fever to-day.'

4. The Perfect also indicates an action just completed if the effects continue, as: *Main abhī āyā hūn* (or *āyā*),[3] 'I have just come;' *Wuh is sāl ghar gayā hai*, 'he has gone home this year (and is still there);' *vide* also XLII, 3.

REMARK.—If, however, the effects of the action do not continue, the Preterite is used, as: *Tum ne dawā khā,ī?* 'have

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[1] For *jab jākar* (indicating a long time) *vide* 'Hindustani Stepping Stones', Lesson 29, *d*.

[2] It is a common English vulgarism to use the Perfect after a temporal 'since'.

[3] *Āyā* in reply to a question; *main abhī āyā* also signifies 'I'm coming back in a moment'; *vide* XLII, 7, 8.

you swallowed the medicine (just now) ? ' but *Tum ne dawā khā,ī hai ?* 'have *you* taken the medicine or some one else ? ' *vide* 5.

5. In questions the Perfect indicates a certainty of the action having been done, as : *Tum ne yih kām kiyā hai ?* 'was it *you* who did this (or some one else) ? ' but *Tum ne yih kiyā ?* 'have you done the thing I told you to do, or not ? ' (the speaker does not know).

6. In such expressions as 'have you ever heard that— ? ' or 'have you ever seen— ? ' the Preterite is preferred to the Perfect, as : *Tum ne yih kabhī sunā* (or *sunā hai*) ?

7. When the English Perfect expresses time, as in such expressions as 'I *have lived* here for years', 'I have known him since childhood', the Urdu idiom requires the Present, as : *Jab se main paidā hū,ā* (or *hū,ā hūn*) *main kisī na-kisī mushibat men giriftār rahtā hūn,* 'I have been unfortunate since I was born ; ' 'I *have* for a long time *seen* you going about barefooted,' *bahut dinon se dekhtā hūn ki tum nange-pā,on (se) chalā karte ho. Vide* XXXV, 1 (6).

8. 'Where have you been the last two hours ? ' (to an absent servant), *tum do ghante tak kahān rahe ?* or *do ghante se tum kahān the ? vide* also XLIII, 5, last example.

9. The Perfect also indicates mild astonishment, i.e. that an action was not expected, especially in questions, as : *Kyā Amīr Sāhib Kalkatta (men) ā,e hain ?* 'has the Amir come to Calcutta ? I didn't know he was coming ; ' but *kyā ā,e ?* 'has the Amir yet arrived (I have heard he was coming) ? ' *vide* also XLIV, 5, example (9), and note.

10. (a) In *baiṭhnā, sonā, paṛnā, khaṛā honā, gāṛnā* (and possibly one or two more intransitive verbs) the past participle with the substantive verb is used for the English Present, thus: *Baiṭhā (hū,ā) hai,* 'he is sitting,' but *baiṭhtā hai,* 'he sits habitually,' or 'is just going to sit down ' ; *Wuh khaṛā hai,* 'he is standing;' *Wuh khaṛā hotā hai,* 'he stands habitually,' or 'he is just going to stand up '.

(*b*) With *sonā*, either the above construction or the Present can be used, as: *Wuh soyā hai* (or *soyā hū,ā hai*) or *sotā hai*, 'he is sleeping.' *Wuh abhī baiṭhā hai* (or *baiṭh-gayā hai*), 'he has just sat down,' is Perfect; but *wuh ab-tak baiṭhā* (or *baiṭhā hū,ā) hai*, 'he is still sitting there,' is the participle construction. *Vide* also XLIX, 7.

11. A similar construction occurs with transitive verbs, as: *Likhā hai*, 'it is written,' for *likhā hū,ā hai*; but *us ne likhā hai*, 'he has written.'

12. In quoting an author either the Perfect or Present is used; *vide* Present Tense, XXXV, 6.

XLII. PAST OR PRETERITE

1. As stated in XLI, 1, the Preterite, compared with the Perfect, refers to a definite point of time, as: 'He regrets his marriage,' *wuh sar pīṭā hai ki 'main ne shādī kyūn kī'*[1] (lit. 'he beats his head saying, "Why *did*[1] I marry?"'); here the Perfect cannot be substituted, though, as the effects of the action continue, one might expect it; *vide* XLI, 3, also XL, 2.

2. The Preterite is used in narrating past events that closely follow on each other, and it will thus often take the place of the English Pluperfect, as: 'When I *had* rested a little and *had* refreshed myself, I got up intending to proceed on my way,' *jab main ne thoṛā dam le-liyā aur kuchh khā-pī-liyā main uṭh khaṛā hū,ā aur chāhā ki āge chalūn;* here the two first verbs could not be in the Pluperfect, as in the English.

3. The Preterite expresses an act just completed, and sometimes indicates ignorance or doubt, *vide* XLI, 5, and XLIII, 2 (*b*), as: *Main ne tujhe bakhsh-diyā agarchi munāsib-na-thā,* 'I have forgiven you (this moment), although I ought not to have done so;' *Ma'lūm hū,ā ki merī āwāz achchhī nahīn,*

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[1] In modern Persian, however, the Perfect would be used, unless the time especially referred to the day of marriage.

aur logon ko us se taklīf hotī hai, aẕān dene se tauba kī, 'I have just learnt that I have an unmusical voice that distresses my neighbours, so I have renounced on the spot the idea of ever calling the *aẕān.*' Here, if *hū,ō hai* were substituted for *hū,ā,* it would indicate that he had learnt the fact some days ago: *tauba kī,* 'on the spot;' but had a person gone to him and requested him to call the *aẕān* he might have said *main ne tauba kī hai,* 'I have renounced the practice,' *vide* Perfect, XLI, 4.

4. It is used in future conditions to indicate a foregone conclusion, as: *Agar rūpiya māngā to tumhen denā hī paṛegā,* 'If he asks for the money (as he will do) you have no choice but to give it,' *vide* 7 and LVI, 5 (*b*); *Maqdūr hotā, to dekhā-dekhā kī main ne kyā kiyā,* 'could I afford it I would show you what I could do.'

5. The Preterite is sometimes colloquially, but rarely, used for the Aorist or Present Subjunctive, as : 'Stay here the whole day and read, but of course if you tire while reading there is no harm in your resting a minute or two,' *yahān din bhar baiṭhe raho aur paṛhte raho, hān is men muẕāyaqa nahīn ki agar paṛhte paṛhte thak-ga,e to do chār minaṭ ke liye dam liyā (= le-lo)* ; 'Doorkeeper, it is your duty to sit at the door the whole day and to inform me when any visitor arrives,' *darbān tumhārā kām yih hai ki din bhar darwāze par baiṭhe raho, agar ko,ī merī mulāqāt ko āyā to mujhe iṭṭilā' dī (or —raho aur kisī ke āne par iṭṭilā' dī)*; 'Neither have I the bodily strength to take only a lota and start wandering on foot, to turn up one day in Shiraz, to tarry another in Egypt, to spend a third in Najaf,' *na mujh men wuh ṭāqat-i jismānī ki ek loṭā le-lūn aur piyāda-pā chal-dūn kabhī Shīrāz jā-nikalū, kabhī Miṣr men jā-ṭhaharā, kabhī Najaf men jā-pahunchā.*

6. Two Preterites coupled by 'and' express simultaneity, past, present, or future, as: *Tum khaṛe hū,e aur gire,* 'as

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[1] The Present Tense here would signify *habitual* action.

soon as you *will* stand up you *will* fall;' *Ko,ī bachcha sote men royū aur tum bedār hū,īn*, '(O women) the moment a child cries in its sleep you are awake' (i.e. this is your habit): *Gālī munh se niklī aur main ne mārā*, 'the abuse was no sooner out of his mouth than I hit him' (or '*will* no sooner be out of his mouth than I'll hit him ').

7. It is also used for an immediate Future[1] in anticipation of its completion, as: *Main ne yih kām abhī kiyā*, 'I am just going to do it.' Similarly, a servant says *lāyā sāḥib*, 'I am just bringing it;' *āyā*, 'I am just coming.'

REMARK.—The Preterite with *chuknā* is used ironically and indicates a negative future, as: *Main wahān jā-chukā* = 'catch me going' (lit. 'oh yes, I've gone there ', *ironical*).

8. The Preterite is often used for the Perfect, as: *Main abhī āyā* (or *āyā hūn*). 'I have just come' (*vide* XLI, 2–4); . *Jo bālen upar likhī ga,īn* (or *ga,ī hain*), 'what has been stated above:' *Main ne yih masal is liye bayān kī* (or *kī hai*) *ki tum jāno ki—*, 'I have cited this proverb to show you that—.'

9. It is *rarely* used for the habitual Present, as: *Mujhe to be-kārī men tumhen khaṭṭ likhne kā ek shughl hai; qalam dawāt le-baithe aur do chār saṭaren ghasīṭ-ḍālīn*, 'it is an employment for me to write to you when I have nothing to do; I then sit down and scribble you a few lines;' *Uskī 'ādat hai* (or *thī*) *ki har subh ko sokar uṭhā, munh hāth dhoyā, aur sair ko niklā*, 'it is (or was) his habit to rise early in the morning, wash his face and hands, and go for a walk.'

10. Note the following idioms: *Ab rahā yih amr ki—*, 'it now remains to be said that—;' *Sāt dūna chauda ke chār, hāth lagā ek*, 'twice seven is fourteen, four and carry one;' *Sāt men se tīn ga,e, bāqī rahe chār*, 'three from seven leaves four;' *Mere das rūpai kharch hū,e, sirf do rah-ga,e* (or *bach ga,e*), 'I spent 10 rupees and have only 2 left.'

11. *Vide* also XXXVI, 6, Remark I.

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[1] The Perfect cannot be used as a Future.

XLIII. PLUPERFECT

1. The Pluperfect indicates a time anterior to the Preterite or Perfect, as: *Jo ādmī kal āyā thā* (or incorrectly *āyā*) *so āj bhī āya*[1] *hai*, 'the man who came yesterday came to-day;' *Tumhāre āne se pahle main khānā khā-chukā thā*, 'I had my dinner before you came.'

2. (*a*) The past time to which the Pluperfect is anterior may be only implied, as: *Us ko pār sāl hawā badalne se yūn hī sā fā,idā hū,ā thā*, 'last year he was just slightly benefited by a change of air;' here the Pluperfect indicates that the benefit has disappeared.

(*b*) To a master returning home and asking his servant whether the barber he had summoned has arrived or not, the following replies might be made:—*Āyā*,[2] 'he has come;' *ā-gayā*, 'he has just come;' *āyā hai*,[1] vulgar and incorrect (as he was expected): *āyā thā*, 'he did come, but has gone away again.' *Vide* also XLI, 1.

3. It is sometimes used for the Past Conditional Tense (*vide* Conditional Sentences, LVI, 14), as: *Agar āp mujhe na-bachāte main zarūr qaid hū,ā thā* (or *hojātā* or *hū,ā hotā*), 'had it not been for you, sir, I should certainly have been locked up.'

4. It is sometimes used to indicate distant time, as: *Ba'd is ke ki main tere sāth aisī nekī kī thī, ab burā,ī kyūn karne lagūn ?* 'having previously treated you well, why should I now begin to treat you ill ?' here the Preterite could be substituted, but would not indicate such remote time.

5. Examples—

I went to see the Khan yesterday, but he was out, so I didn't see him.	*Kal main Khān ṣāḥib kī mulāqāt ko gayā thā; kahīn bāhar tashrīf le-ga,e the, is wāste wuh mujhe na-mile.*[3]

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[1] *Āyā hai* if not expected, *āyā* if expected.

[2] *Āyā*, as he was expected.

[3] But *main unse na-milā*, 'I purposely did not have an interview with him,' and *wuh mujh se na-mile*, 'he refused me an interview.'

I was deaf, and now I am blind too.	*Pahle main bahrā (ho gayā) thā ab andhā bhī ho-gayā hūn* [1] *(or hūn).*
He told my servant yesterday that he was coming to see me to-day.[2]	*Us ne kal mere naukar se kahā thā ki kal* [2] *main tere sāḥib se milne ā,ūngā.*
He had fever yesterday, but has none now.	*Hān, kal usko tap charhī thī* [3] *[understood, lekin āj utarga,ī].*
I came to see you, sir, yesterday afternoon (but you were out).	*Banda kal si-pahar (ke waqt) ḥuẓūr kī khidmat men ḥāẓir hū,ā thā.*
I now (i.e. after the mutiny) sent him a plain unbound copy of the book. and yesterday got his reply acknowledging its receipt.	*Main ne ab ek kitāb-i sāda be jild un ko bhejī thī; kal unkā khaṭṭ mujh ko kitāb kī rasīd men milā.*
Where were you, where have you been? (to an absent servant on return).	*Kahān ga,e the (or kahān the)?*

XLIV. THE CONDITIONAL OR PAST CONDITIONAL TENSE

1. This is used in Conditional and Optative sentences, *vide* LVI, 1, 2, 7, 9–13, and 16. It may refer to time past or future, *vide* LVI, 1 and 7.

2. Its use as a Perfect Subjunctive is not, however, confined to conditional sentences. It is generally used after *chāhiye thā*, etc., 'it was necessary,' though the Aorist or Present Subjunctive may take its place—

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[1] Perfect, blindness not expected, and 'I am still blind'.

[2] *Kal* means 'to-day', as the previous tense is in the pluperfect.

[3] The Pluperfect indicates that it no longer remains.

You ought to have done it.   *Lāzim thā ki yih karte* (or *karo*) = *tum ko yih karnā thā* or *tum ko yih karnā chāhiye thā.*

3. The place of the Past Conditional may be supplied by the Pluperfect of *lagnā*, as: *Main wahān kyūn jāne lagā thā ?* = *main wahān kyūn jātā ?* 'why should I have gone there ?' *Vide* Aorist 6, *b*, and 'Hindustani Stepping Stones', Lesson 9, *b* (2).

4. Sometimes a verb compounded with *saknā* may take its place; *vide* XL, 7, and VII, 8.

5. Examples of the Past Conditional—

(1) I had no book to read (lit. that I should have read it) (or *paṛhūn*, 'that I should read it').
Mere pās ko,ī kitāb na-thī jo paṛhtā (or *paṛhūn*).

(2) I have not seen him for the last few days, and so could not mention your letter (lit. that your letter should have been mentioned).
In dinon men us se merī mulāqāt nahīn hū,ī hai jo tumhāre khaṭṭ kā zikr ātā (not *āve*).

(3) I perceived no beauty in her to make me fall in love with her.
Main ne us men kuchh khūb-ṣūratī na-dekhī ki us par 'āshiq hotā (or *ho-jā,ūn*).

(4) I had not a farthing with me to give the begger.
Mere pās ek paisā bhī na-thā jo us faqīr ko detā (or *dūn*).

(5) You should merely have written to me that you received the prose · composition.
Bāt itnī thī ki mujh ko likh bhejte ki naṣr ā,ī.

(6) I got no letter at all from you, so how could I have answered ?
Tumhārā ko,ī khaṭṭ nahīn āyā jis kā main jawāb likhtā ?

(7) I had composed nothing new, so how could I have sent you anything ?

Kaun sī fikr-i tāza[1] *thī ki tumko likhtā ?*

(8) How could I have had my books printed (as I had no money) ?

Main kitāben kahān se chap-wātā ?

(9) He ought to have received the journal too, but up to the present he has not done so.

Lāzim thā ki us ke pās bhī akhbār pahunch-jātā, magar is waqt tak nahīn pahunchā.[2]

(10) How could I possibly have refrained from answering your letter?

Kyā imkān thā ki jawāb na-likhtā ?

(11) My description would be understood by you, only if you were here to see the Begams in the Fort walking about.

Merā bayān jab tum par khultā ki tum yahān hote aur begamāt-i qil'a ko phirte chalte dekhte.

XLV. THE VERBAL SUFFIX -*WĀLĀ*

1. Though -*wālā* cannot be added to an adjective (*vide* 'Hindustani Stepping Stones', Lesson 29, *a*), it is added to prepositions and adverbs, as: *Pahāṛī kā upar-wālā makān,* 'the house higher up on the hill;' *Upar-wālā bayān,* 'what has been mentioned above.'

NOTE. — It must be recollected that prepositions were originally nouns, and that such expressions as *pahāṛ ke nīche men* ('at the bottom of the hill') are still used by the vulgar.

2. -*Wālā* can often be conveniently. substituted for a genitive, as: *Uskā sawārī kā ghoṛā* or *uskā sawārī-wālā ghoṛa.*

3. It sometimes indicates habit or continuance, as: *Yih*

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[1] *Fikr-i tāza*, tech. = a new poem.

[2] Not *pahunchā hai*, as its arrival was expected.

dunyā girgit kī tarah rang badalne-wālī hai, 'this world changes every moment like a chameleon;' *Paṛhne-wālā laṛkā*, 'a studious boy.'

4. Sometimes it indicates a past act and sometimes one in the immediate[1] future, as : *Iskā bechne-wālā*, 'the man who sold it,' 'the seller;' *Marne-wālā*, 'the late,' and also 'about to die'.

5. It will be seen, therefore, that this verbal may be ambiguous : *Sone-wālī bhiṛon ko na-jagānā chāhiye* for 'don't rouse sleeping hornets'[2] (i.e. 'let sleeping dogs lie') would be ambiguous, as it might mean 'hornets about to sleep'; the idiom, therefore, is *sotī (hū,ī) bhiṛon ko na-jagānā chāhiye*, which admits of no ambiguity. *Dono laṛne-wāle* is a common example of the ambiguous use of this participle.

XLVI. CONJUNCTIVE PARTICIPLE

1. (*a*) This participle is generally used when the action of the second verb not only takes place after the first verb but also depends on it, as : *Wuh mujhe dekh-kar rone lagā*, 'he began to cry on seeing me.' This participle is advantageously used when one verb is transitive and the other neuter. 'He saw me and then began to cry' is *us ne mujhe dekhā aur phir rone lagā;* in this sentence *phir* could not be omitted as the idea is that 'he first saw me and then after a little time began to cry'. Hence *us ne merī taraf mukhātib hokar kahā*, 'he addressed me and said,' is more idiomatic than *merī taraf mukhātib hū,ā aur bolā*. (Note, too, that in this sentence, as the first verb *hū,ā* is neuter, *bolā*, a verb that does not require *ne*, is preferred to *kahā*.)

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[1] In *Insān marne-wālā hai* the idea is that death is always present, and the immediate future and not the remote future is intended. *Qiyāmat āne-wālī hai*, because the Judgment Day is certain, that is, it is practically with us.

[2] *Bhiṛ*, f. = hornet or wasp. In Behar *birnī* = wasp and *birnā* or *haḍḍā* = a hornet.

(*b*) However, to avoid a series of conjunctive participles, the above rule is usually broken, finite verbs being substituted; but the finite verbs should be used where there are the longest pauses in the thought or the action, as : *Main kitāb baghal men dabākar ghar se nikalā,* 'I put the book under my arm and left the house;' but *Main ne kitāb baghal men debā,ī aur chharī hāth men lekar ghar se nikalā,* 'I put the book under my arm and taking up my stick quitted the house.'

2. The Conjunctive Participle cannot precede the substantive verb *hai,* etc., and *thā,* etc.

3. (*a*) When the Conjunctive Participle and the finite verb are both negative, the negative particle is prefixed to the finite verb only, as : *Jo ko,ī imtihān 'pās' karke ṭā,ip rā,iṭing na-sīkhegā usko is daftar men jagah na-milegī,* 'no one will be employed in this office who does not pass the examination and learn typewriting' (lit. 'whoever having passed the examination does not learn typewriting, no place will be given to him in this office').[1]

(*b*) If the participle only is negative and if it also *implies a reason* (i.e. if it expresses a reason and is bound up with the finite verb, as explained in 1), the negative particle may be prefixed, as : *Main us kī bāt kuchh na-samajhkar chupkā ho-rahā,* 'not understanding what he said I remained silent' (i.e. *because* I did not understand what he said—). The Conjunctive Participle with a negative always implies a reason.

With the above exception the negative cannot be prefixed to the Conjunctive Participle. 'Saying not a single word he turned and left the room' must be rendered *Wuh mujhe ek lafz bhī kahe baghair munh pher-kar chalā gayā* ('without saying a single word . . .').

4. (*a*) The passive of the Conjunctive Participle is not used; its place is taken by the active, as : *Wuh hāth bāndhkar*

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[1] Compare the English sentence, 'Whoever does not pass an examination and [does not] learn typewriting . . .'

lāyā gayā, 'he was brought bound' (i.e. '*they* having bound his hands[1] *he* was brought'); *Qil'a surang lagā-kar uṛāyā gayā*, 'the fort was blown up.'

(*b*) If, however, the finite verb is neuter, the Conjunctive Participle also must be neuter, as: *Wuh giriftār hokar āyā* (not *lāyā gayā*), 'he was arrested and brought;' *Kapṛā dhulkar āyā* or *dhokar lāyā gayā*, 'the clothes have come back from the wash.'

5. By a confusion of thought, not unnatural, the verb *milnā* is sometimes regarded as though it were the passive of a transitive verb, and such a sentence as *Un ke hisse qur'a ḍālkar unhen mile*, 'their shares were apportioned by lot,' is incorrectly written for *Unke hisse qur'a ḍālkar unhen diye qāc.*

6. This participle repeated as below gives the force of continual repetition, i.e. of continual but not of continuous action, which latter has to be expressed by the Present Participle repeated: *vide* Pres. Part., XLVII, 8 (*a*). *Main ne ghoṛe ko dānā khilā-khilā-ke moṭā kiyā*, 'I fattened the horse by feeding it on grain for some time;' *Phūl toṛ-toṛ-ke main ne apne dāman men jama' kiye*, 'continually plucking flowers (either here and there or from one bush) I filled my skirt;' *Inten ko joṛ-joṛ-ke main ne ek dīwār tayār kar-dī*, 'adding brick to brick I built up a wall.'

7. Greaves in his 'Hindi Grammar' states that the relation of the Conjunctive Participle with the finite verb is (*a*) temporal, (*b*) logical, (*c*) adverbial. Examples of this classification are given below. It will, however, be seen that this participle generally, perhaps always, can be resolved into a temporal clause.

(*a*) Temporal. It refers to a time either antecedent to or simultaneous with the finite verb, as: *Main ne hāth dho-kar*

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[1] Misrelated participle. *Wuh hāth bandhā hū,ā lāyā gayā*, 'he was brought bound.'

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khānā khāyā, ' I washed my hands and ate my dinner ; ' *Us ne ro-kar kahā,* ' he said with tears in his eyes ; ' *Yih log namāz bhī gā-kar paṛhte hain,* ' these people (a sect of Sufis) even sing their prayers.' (Note that *gānā* is an intransitive verb and does not admit of an object, except a cognate object, as *gīt* or *ghazl gānā*; but not *masnavī gānā* or *qasīda gānā*.)

This participle also means ' after ' (temporal), as : *Kyā ko,ī Isfahān jā-kar Hindustān men wāpas ātā hai ?* ' does anyone ever return to India after he has once seen Isfahan ? ' i.e. ' is there anyone who, having once gone (or when he has once gone) to Isfahan, afterwards returns to India ?'; *Sab milā-kar sau ek hū,e,* ' after adding them all together they proved to be about a *hundred*.'

(*b*) Logical. *Us ko zahr de-kar mār-ḍālā* = *zahr dene se us ko mār-ḍālā,* ' they killed him by poison ; ' *Us ne lakṛiyān bech-bech kar paise jamaʿ kiye,* ' he collected money by continually selling firewood ' (by means of selling firewood). Here the finite verbs express the consequence of the participles.

(*c*) Adverbial. *Kān lagā-kar suno,* ' listen attentively ' (having applied your ear, *or* when you have applied your ear, listen attentively); *yaqīn kar-ke jāno* = *yaqīn jāno,* ' know assuredly ; ' *khāss kar-ke,* ' especially ; ' *baṛh-kar,* ' more ; ' *wuh peṭ bhar-kar be-wuqūf hai,* ' he is an utter fool ; ' *wuh der lagā-kar āyā,* ' he came late ; ' *le de-ke,* ' in all ; ' *marpiṭ kar,* ' with great labour or difficulty ; ' *us laṛke ne siwā,e ro-kar khānā māngne ke, aur kuchh na-kiyā,* ' the child did nothing but *tearfully* call for food.'

8. In ' Hindustāni Stepping Stones ', Lesson 9, *c*, reference was made to the ' misrelated participle '. A study of the following idiomatically correct examples will reveal the fact that though grammatically the finite verb and the participle have not the same subject, logically they often have.

I couldn't help laughing when   *Tumhārā -khaṭṭ paṛh - kar*
    I read your letter.   *mujhe hānsī ā,ī.*

I got fever on reaching home.	*Mujh ko ghar jā-ke bukhār āyā.*
I was very glad to read your letter.	*Tumhārā khaṭṭ paṛh-kar merā dil bahut khush hū,ā.*
The culprit was arrested and brought here.	*Mujrim giriftār kar-ke*[1] *lāyā gāyā = mujrim giriftār ho kar āyā.*
If they are compared, the difference between them will be proved to be slight.	*Agar donon ek dūsre se milā-kar dekhe-jā,en, to un men bahut hī kam farq nazar ā,egā.*
If I should come across any pamphlet (on the subject), it will be bought and sent to you.	*Agar ko,ī risāla ā-jā,egā to wuh mol-lekar khidmat men bhej-diyā jā,egā.*[2]
The court order having been written, the decision was given out.	*Rū - ba - kār likh - kar ḥukm hū,ā.*[3]
A letter to the following purport was received.	*Khaṭṭ men likh-kar āyā ki ...*

9. The Participle may refer to the direct object of a verb, as : *Wuh Mīr Sarfarāz Ḥusain kī, sharmā-kar, ānkhen nīche karnī aur muskarānā, Khudā kabhī mujh ko bhī wuh ṣūrat dikhā,e,* 'I do wish I could get a sight of Mir Sarfaraz Husain shyly casting down his eyes like that and smiling.'

10. (*a*) The following example from Platts is difficult to explain :—

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[1] *Kar-ke = kiyā jākar*, which is not idiom. The grammatical subject of a passive verb is the logical object of the action, *vide* 'Hindustani Stepping Stones', Lesson 23, *c* ; hence this sentence = 'they having arrested the culprit brought him'.

[2] Here the Passive is used for politeness to avoid the use of 'I'.

[3] Here, though the participle and finite verb refer to different persons, they are regarded as the same party,-i.e. members of the court.

At last, having made *me* promise and swear that *I* would return after leaving those things (at home), *he* let me go.	*Ākhir waʿda un chīzon ko pahunchā - kar mere*[1] *phir āne kā le-kar, aur qasam khilā-kar, rukhsat kiyā.*

(*b*) The danger of imitating the above construction is illustrated by the following: *Hindū,on ko ek na,ī ʿarẓī pesh karke jawāb-i khushk o ṣāf milā,* ' the Hindus, on presenting a fresh petition, received a rebuff; ' this is wrong, as it would signify that the petition was given to the Hindus. In *Mujhe ghar jāke bukhār hū,ā* there can be no ambiguity as there is only one person. Similarly, *Jab tak tum ko imtiḥān pās karke kisī baṛe ʿuhde par muqarrar hote hū,e na-dekh-lenge—,* ' until I see you pass your examination and appointed to a good post I—,' cannot, owing to the position of *tum ko,* be misunderstood, but *Jab tak imtiḥān pās karke tum ko kisī baṛe ʿuhde par muqarar hote hū,e na-dekh-lenge—*is ambiguous, as the Conjunctive Participle might refer either to the subject or the object of the finite verb.

11. In orders, requests, and answers to requests the termination *ke* or *kar* of this participle is preferably dropped, as : *Roṭī khā-ā,o,* ' go and eat and then come back ; ' *Kyā main roṭī khā-ā,ūn ?* ' may I go and get my food and then come back ? ' (Host) *Āp roṭī khā-ā,iye,* ' please go now and get something to eat and then come back ; ' (Guest) *Achchhā main roṭī khā-ātā hūn,* ' all right, I will ' (*vide* also Aorist 8 and notes).

12. The following is an idiomatic use of *karke : Main tumhen kyā karke likhūn—Munshī, Maulavī, Muftī, Khwāja yā Shaikh ?* ' how am I to style you in the address—Munshi,

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[1] *Mere* should come before *pahunchā-kar,* and *phir āne kā* may be taken as an equivalent of a finite verb to the first clause of a compound sentence. Amended, the sentence runs : *Ākhir mujh se yih waʿda lekar aur qasam khilā-kar (ki main un chīzon ko pahunchā kar phir ā,ūn) rukhsat kiyā.*

Maulavi, etc., or Shaikh?' *Bāre Khudā Khudā karke merā safar tamām hū,ā*, 'at last with great difficulty (or somehow or other) my journey was finished;' *Main 'Alī 'Alī karke us daryā men kūd-parā*, 'calling on 'Ali I jumped into the river.' *Ek ek karke*, 'one by one;' but *In ādmiyon ko ek ek karke[1] mār-dālo* is idiomatically 'kill these men to a man'.[1]

REMARK.—Occasionally *karke* is pleonastic, as: *Aṣl men merā nām Muḥammad Bakhsh hai lekin Mammū karke mash,hūr hūn* (or *Mammū Mammū mash,hūr hūn*), 'in reality my name is Muhammad Bakhsh, but I am known as Mammūn:' *Auron kī nisbat karke*, 'compared with others.'

13. (*a*) The participle *ho-kar* sometimes has the force of 'although', as: *Bādshāh ho-kar boriyā par soyā kartā thā*, 'although a king he habitually slept on a mat;' *Tum Musalmān ho-kar sharāb pīte ho?* 'do you, a Muslim, drink?' 'although you are a Muslim you still drink?' *Tum ko itne bare ho-kar sharm nahīn ātī?* 'at your age and not ashamed?'

(*b*) Note the difference in meaning in the following:—

I will go to Bombay *via* Jubblepore, or	*Main Jabalpūr se hokar Bamba,i jā,ūngā.*
I will halt a day or so in Jubblepore on my way to Bombay.	
I will go to Bombay *via* Jubblepore without halting.	*Main Jabalpūr hokar* (without *se*) *Bamba,ī jā,ūngā.*
I will halt a day or so in Jubblepore on my way to Bombay.	*Main Jabalpūr* (*se*) *hotā hū,ā Bamba,ī jā,ūngā.*

XLVII. THE PRESENT PARTICIPLE

1. The Present (*girtā* or *girtā hū,ā* and *kartā* or *kartā hū,ā*) and the Past (*girā* or *girā hū,ā* and *kiyā* or *kiyā hū,ā*)

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[1] *Ek dūsre ke ba'd mār-dālo*, 'kill them one by one.'

Participles are used as (1) nouns, (2) verbal nouns, (3) adjectives, (4) adverbs, (5) participles with the force of verbs, and (6) compounds with other verbs. Their proper use when participles is rather intricate and puzzling even to natives, who not infrequently use them improperly. The grammars, too, are not always correct. The participles are perhaps correctly used only in Delhi and Lucknow.

2. The Present Participle is used as a noun or a verbal noun. If a preposition be added, *hū,ā* must be omitted. Examples—*Sote se*, ' from sleep,' ' from sleeping ; ' *din chaṛhte chaṛhte* = *din chaṛhne ke waqt*, ' about 7 or 8 o'clock ' (i.e. while the sun was on its upward course and not crossing the sky ') : *din ḍūbte ḍūbte*, ' before sunset ; ' *sunte ke sāth* = *sunte hī* = *sunne ke sāth*, ' immediately on hearing this ; ' *mere hote* (*hū,e*), ' while I am here,' or ' while I am living ' ; *mere rahte* (not *hū,e*) *tak*, ' as long as I am here : ' *hāth pā,on ke hote* (or *rahte*), ' whilst in the possession of hands and feet.'

REMARK.—In such sentences as *Martā* (*hū,ā*) *kyā na-kartā ?* ' what will not a dying man try ? ' *martā* is an adjective, agreeing with *ādmī*, ' understood ; ' you cannot say *marte ne kahā* ; the idiom is *marne-wāle ne kahā*.

3. (*a*) The inflected present participle with *hī*, indicating simultaneity, is sometimes called the adverbial participle. It may have the same or a different subject from the finite verb, and may itself be either a substantive or a verb, as : *Ḥukm milte hī main rawāna hū,ā*, ' I started as soon as I got the order ; ' *Mere²* *ḥukm dete hī wuh chalā-gayā*, ' as soon as I gave the order he went away ; ' *Mujhe, sunte hī, yih khiyāl āyā ki—*, ' as soon as I heard this, this thought came into my mind that— ; ' *Mere jāgte hī pānī khul-gayā*, ' as soon as I awoke the rain stopped ; ' *Mere* (*usko*) *dekhte hī wuh*

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¹ Compare *do bajte bajte*, ' by the time it is 2 and not after that.'

² This *might* also mean ' as soon as he gave *me* the order he went away '. In *mujhe ḥukm dete hī* there is no ambiguity.

uṭh-baiṭhā, ' as soon as I saw him he sat up ; ' *Mujhe*[1] *dekhte hī chor bhāg-ga,e,* ' as soon as the thieves saw me they fled.'

(*b*) The *hī* is sometimes omitted, as : *Main ne usko dekhte (hī) kahā ki yih ādmī bad-mu'āsh hai,* ' as soon as I saw him I said he was a blackguard.'

(*c*) This adverbial participle with the Future Tense signifies ' gradually ', as : *Yih bīmārī jāte hī jā,egī,* ' this disease will go away gradually ' = *jāte jāte jā,egī.*

(*d*) *Chhūṭte hī* is an idiom for ' all of a sudden '.

(*e*) In the following similar idioms the *hī* does not express simultaneity : *Mere dekhte hī dekhte wuh paidā bhī hū,ā, jawān bhī hū,ā, aulād-wālā bhī hū,ā, aur marā bhī,* ' during my memory he was born, grew up, became a father, and died ; ' *dekhte hī dekhte* expresses continuity.

REMARK.—The emphatic particle *hī* can of course follow the present participle when used as an ordinary adjective in apposition, etc., as : *Usko sotā hī chhoṛ do,* ' leave him just as he is, asleep.'

4. When the present participle is a *qualifying* adjective and precedes its noun (not when it is in apposition to a noun or expresses state), it agrees with its noun in gender and number. *Hū,ā* can be added, except in certain idiomatic phrases. *Chaltā (hū,ā) kār-khāna,* ' a thriving business ;' *bhāgtī (hū,ī) fauj,* ' a fleeing army ;' *boltī hū,ī ṭoṭī,* ' a talking parrot;' *marte dam tak,* ' till my dying breath,' ' till I die.'

REMARK.—Sometimes the substantive is understood, as *rāh-chaltā,* ' a wayfarer,' for *rāh chaltā hū,ā ādmī* : *Laṛton ke pīchhe bhāgton ke āge* (of a coward), ' in the rear of the fighters, in the van of the fleers, a laggard in fighting, a leader in flight ; ' *vide* Remark to 2.

5. With transitive verbs always, and with intransitive sometimes, the noun of agency takes the place of the present participle when used as a noun, as : *Mere iḥsān karne-wāle*

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[1] *Mujhe* is the object of *dekhte.*

dost ne yih mujh se kahā thā—, 'my kind friend said to me—;' *Us jāne-wāle ādmī se pūchho ki kahān jātā hai,* 'ask that passer-by where he is going to.'

REMARK. — *Marne-wālā (Rājā)* idiomatically means the 'late, deceased (Raja, etc.);' but *jān ba-lob Rājā* or *Rājā jo gor men pā,on laṭkā,e hū,e hai,* 'the dying Raja,' or vulgarly *wuh Rājā jo dam toṛ-rahā hai or jo marne kināre (or marne ke kināre) hai.*

6. As adverbs[1]: *Hote hote,* 'gradually;' *subḥ hote (or hote hī),* 'at dawn,' 'as soon as it was morning or dawn.'

7. Up to the present this participle has presented little difficulty. The difficulty of the participles, past and present, lies in their participial use when they express the state of the subject or object and have the force of verbs. In 'that singing woman'. 'singing' is an adjective; but in 'that woman. singing as she went', or 'that woman departed singing', the participle 'singing' has all the force of a verb.

8. (*a*) When the present participle is repeated for emphasis, etc.. it is inflected, i.e. constructed adverbially or absolutely, and *hū,e* cannot be added, as: *Ḍarte ḍarte pās gayā (or ḍartā hū,ā pās gayā),* 'I approached, fearing the while;' *Shikār khelte khelte thak-gayā,* 'I got tired with continuous hunting, shooting,' etc.; *Koshish karte karte thak-gayā,* 'I became wearied with my continuous efforts;' but *Koshish kar kar ke thak-gayā,* 'I became wearied by my continual efforts (on different occasions);' *Mere sūra-e Yā Sīn paṛhte hī paṛhte uskā dam nikal gayā,* 'while I was still repeating the chapter Yā Sīn he died.'

(*b*) Sometimes a verb is used with a cognate participle present repeated, as: *Main pahāṛ kī choṇṭī tak chaṛte chaṛte charḥ-gayā,* 'going on ascending I at last reached the hill-summit;' *Kishtī ḍūbte ḍūbte ḍūb-ga,ī,* 'the ship sank by degrees.'

[1] 'Laughingly' and 'distractedly' are examples of participle adverbs in English.

(c) If, however, the present participle is not repeated and refers to the subject of an active verb, not being the agent with *ne*, it agrees with its subject, and *hū,ā* should be added, as: *Main shahr men hanstā hū,ā pahunchā*, 'I arrived in the city laughing;' but *Main hanste hanste shahr men pahunchā*, 'I arrived with ease at the city;' *Shikār kheltā hū,ā shahr men pahunchā; Yih kahtī hū,ī chalī ga,ī*, 'she went away saying this;' but *Yih kahtī chalī ga,ī*, 'she went on saying this.'[1]

(d) If, however, the finite verb be in the passive, the participle may agree either with the grammatical subject or the logical subject, as: *Main rūpiya churātā (hū,ā) pakaṛā gayā*, 'I was caught while stealing money,' or *Main rūpiya churāte (hū,e) (men) pakaṛā gayā*, 'I was caught in the act of stealing money.'

9. (a) When the present participle indicates the state of the *object*, the object will usually be followed by the post-position *ko*, and one would expect, therefore, that the rules for the concord of adjectives in such cases would apply. This, however, is not the case.

(b) When the present participle indicates state and refers to a direct object with *ko*, it may either be constructed absolutely with or without *hū,e*, or it may follow the rule of the concord of adjectives and be, with or without *hū,ā*, in the masculine, as: *Main ne us ko ḍaurte (hū,e) dekhā* or *main ne us ko ḍaurtā (hū,ā) dekhā*. But with some verbs the inflected form only is used, as after *sunnā*.

(c) If, however, the object is not followed by *ko*, the participle may either agree with it or be constructed absolutely, as: *Main ne us bastī men bijlī girtī (hū,ī) dekhī*, or *girte (hū,e) dekhī*, 'I saw a thunderbolt fall in that village.'

10. When the Present Participle predicates something of an agent with *ne*, it must be constructed absolutely with *hū,e*. In such cases special attention must be paid to the position of the participle, otherwise it may not be clear whether the participle

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[1] *Yih kahkar chalī ga,ī* = 'she said this and then went away'.

refers to the agent or to the object. If the participle refers
to the agent it is better to place it before the agent, and *hū,e*
must be added. If it refers to the object it should follow the
object, and *hū,e* may be omitted. '*Aurat ne chalte*[1] *hū,e
kahā ki*—, ' the woman said on departure—' (but *Chaltī
hū,ī*[2] '*aurat ne kahā*—, 'the moving[2] woman, the woman
moving about, said—'). In the preceding there can be no
ambiguity, but *Chalte hū,e 'aurat ne mujh se kahā* may mean
either the ' woman said on *her* ' or '*on my* departure'; '*Aurat
ne chalte hū,e mujh se kahā* would generally mean 'the woman
as she was departing said to me— '.

Main ne jāgte hū,e dekhā may mean (1) ' I saw him while
I was awake', (2) ' I saw him while *he* was awake', (3) ' I saw
him waking up '; but *main ne jāgte dekhā* can have the last
two meanings only. In *main ne us ko ḍaurte (hū,e) dekhā* the
position of the participle shows that it refers to the object,
but *main ne ḍaurte hū,e us ko dekhā* is ambiguous, as the
participle may refer to either the agent or the object, but in
ḍaurte hū,e main ne us ko dekhā the participle can refer only
to the agent. ⁔

11. If the participle can agree neither with the subject nor
the *direct* object it is constructed absolutely, as: *Mujhe is
ghar men rahte (hū,e)* (or *ā,e hū,e*) *do sāl guzre,* ' I have been
in this house now two years;' *Mujhe sārā din talāsh karte
guzra,* ' I spent the whole day looking for it;' *Mujh ko khānā
pakāte ek ghanṭā hū,ā* (or *guzrā*), ' I have been cooking the
meal for an hour past;', *Āp ko hamesha shikār khelte rahnā
achchhā nahīn hai,* ' you should not spend all your time in
sport.'

12. (*a*) The inflected present participle before *ḍarnā* is
idiomatically used for the Infinitive in English, as: *Jāte
(hū,e) ḍartā hūn,* ' I am afraid to go there.'

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[1] '*Aurat ne chalte kahā* would mean '*aurat ne chalte hī kahā.*

[2] Idiomatically, however, *chaltā hū,ā* means 'artful', 'cunning',
and not ' moving '.

(b) With *sharm ānā*, ' to be ashamed,' and *ḍar lagnā*, ' to be afraid,' the participle may have two significations, as : *Mujhe wahān jāte (hū,e) ḍar lagtā hai*, ' I am afraid to go there,' or ' I fear while or when going there'.

13. The following are idioms: *Yih kām hotā nazar nahīn ātā*, ' this is not likely to be done ; ' *Mujhe yihī kahte (hū,e) ban-ātā hai ki wuh ūllū kā paṭṭhā*[1] *hai*, ' I cannot help saying he's an ass ' (lit. ' a young owl ').

14. For the idiomatic uses of the Present Participle prefixed to *jānā*, *vide* verbs compounded with participles, XLIX, 8.

15. Examples—

(1) You came home while I was awake.

Mere jāgte (hū,e) men tum ghar ā,e.

(2) After lying awake a long time I at last fell asleep.

Jāgte jāgte ākhir so-gayā.

(3) Fatima returned by way of the bazar.

Fātima[2] *bāzār (se) hotī hū,ī wāpās ā,ī.*

(4) I saw the woman in the act of waking up (or I saw the woman awake, not asleep).

Main ne 'aurat ko jāgte dekhā.

(5) She was afraid to say this.

Yih kahte (hū,e) ḍarī.

(6) She ran off while saying this.

Wuh yih kahtī hū,ī bhāgī.

(7) While I'm still living (or am here) why should you look for others' favours (or be dependent on others) ?

Mere rahte tum kyūn dūsron ke dast-nigar hone lage ?

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[1] *Paṭṭhā*, m., and *paṭṭhī*, f., generally the young of pigeons and fowls ; squab, pullet.

[2] *Fattū* is a corruption for *Fatah Muḥammad* or *Fātima*. In the Panjab the latter is sometimes *Fātū*.

(8) I am afraid to tell you. *Kahte (hū,e) ḍartā hūṅ.*

(9) I saw a flock of cranes grazing in a field. *Main ne ek kulang kā ghol khet men charte (hū,e) dekhā.*

(10) I saw a jackal run into that sugar-cane *khet*. *Main ne ek gīdaṛ ko us ganne ke khet men ḍaur-kar jāte (hū,e) dekhā.*

(11) I saw a jackal running about in the sugar-cane. *Main ne dekhā ki ek gīdaṛ us ganne ke khet men ḍaurā jā-rahā hai.*[1]

(12) I saw a singing woman dancing, singing, and playing a guitar. *Main ne ḍomnī*[2] *ko nāchte, gāte aur tārā bajāte (hū,e)*[3] *dekhā.*

(13) He has never seen a horse shod. *Us ne kabhī ghoṛe kā na‘l bandhte (hū,e) (or bāndhte)*[4] *nahīn dekhā hai.*

(14) Don't you feel ashamed to do this? *Tum ko yih kām karte (hū,e) sharm nahīn ātī?*

(15) Are you not afraid to go up in a balloon? (*also are you not afraid while up in a balloon?*). *Tum ko ghubāre par uṛte ḍar nahīn lagtā?*

(16) As far as I know. *Mere jānte-bhar* (vulg.) or *mere jānte men.*

(17) As far as I am able. *Mere bhar-sak*[5] (vulg. for *apne maqdūr bhar*).

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[1] *Ḍaurtā hai* would signify *ḍaurā-phirtā hai,* 'running hither and thither.'

[2] *Ḍomnī* also means a woman of the *Ḍom* tribe, an aboriginal Hindu tribe something like the gypsies. The Muslim *Ḍoms* are singers.

[3] Note that with several participles, *hū,ā* or *hū,e,* if added, is added to the last only.

[4] If *bāndhte (hū,e)* is used *kisī ko* is understood, but with *bandhte (hū,e)* there is no omission.

[5] *Mere sakte bhar* appears to be obsolete or local.

(18) Come to me to-morrow at ten minutes to 12.

Kal bārah baje men (or vulg. *ko*) *das minaṭ*[1] *rahte hū,e mere pās ā,o.*

(19) The weakness will go away gradually.

Z'uf jāte hī jā,egā (or *jāte jāte jā,egā*).

(20) Though in the possession of eyes you were blind (or else you pretended to be blind).

Ānkhon ke[2] *hote* (or *rahte*) *tum andhe ban-ga,e.*

XLVIII. PAST PARTICIPLE

1. It is used as—

(*a*) A noun: *Kahe se*, ' by order ; ' *jawān hū,e par*, ' on growing up ; ' *munh lagā,e se wuh is qadr shokh hū,ā*, ' he has become so impertinent through your familiarity,' ' through your being so familiar with him ; ' *mānge kā ṭaṭṭū*, ' a borrowed pony.' [3]

REMARK.—*Mū,ā* (*hū,ā*), ' dead,' is an adjective agreeing with *ādmī*, understood : *Soyā aur mū,ā barābar hotā hai*, ' a sleeping and a dead man are alike.' *Mū,ā* is only a substantive when used by women as a term of abuse, as : *Us mū,e se kaho ki yahān se dūr*[4] *dafa' ho-jā,e*, ' tell that blackguard to quit.'

(*b*) With the prepositions *be*, *baghair*, and *bin*, ' without,' the inflected past participle (with or without *hū,e*) is used without *ke*, as : *Baghair marīz ko dekhe* (*hū,e*), or *marīz ko dekhe* (*hū,e*) *baghair* (= *marīz ko dekhne ke baghair*), ' without seeing the patient.'

(*c*) It will be seen that the Infinitive can, in such cases, be

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[1] In the Panjab *das minaṭ kam bārah baje.*

[2] Or *Ānkhen hote.*

[3] *Māngū hū,ā* is not the idiom.

[4] Hence the vulgar verb *durdurānā*, ' to say *dūr ho-jā,o* ' : *Main wahān gayā lekin us-ne mujhe durdurā-diyā*, for *dhatā batānā* or *dhutkār denā*.

substituted for the participle: *Ādhī rāt guzre tak,* 'till midnight,' is the same as *ādhī rāt ke guzarne tak.*

REMARK.—When the past participle takes the place of an infinitive, *hū,e* cannot be added, except after or before *baghair,* etc. In *mujhe* (not *mere*[1]) *ā,e hū,e ek ghaṇṭā hū,ā* the participle is not a noun.

2. (*a*) As an adjective, qualifying or predicative: *Dabe pā,oṅ (se),* 'with silent footfall;' *dabī zabān (se),* 'with bated breath,' i.e. 'fearfully'; *ulṭe pā,oṅ (se) phirā,* 'he retraced his steps;' *ā,e din kā kām,* 'the work that comes every day,' 'daily work;' *dastar-khwān*[2] *bichhā (hū,ā) thā,* 'the table-cloth was spread;' *ṣaḥn meṅ bahut se patte paṛe (hū,e) haiṅ,* 'the courtyard is full of leaves.'

(*b*) As a rule *hū,ā* can be added (except in adverbial phrases like the above), as: *Ḍūbtī (hū,ī) kishtī,* 'the sinking ship;' *āṅkhoṅ (kī*[3]*) dekhī (hū,ī) bāt,* 'an eye-witnessed matter.'

3. (*a*) When the past participle of a *transitive* verb expresses state, it is always constructed absolutely, with or without *hū,e,* as: *Kurtī pahne (hū,e) ā,ī,* 'she came wearing a jacket;' *Mujhe roṭī khā,e (hū,e) tīn din guzre,* 'I have not eaten for three days;' *Wuh bahāna kiye hū,e thā,*[4] 'he was pretending all that time;' *Wuh hathkaṛī*[5] *pahne hū,e* (or *pahnā,e hū,e*[6]) *pesh kiyā gayā,* 'he was produced handcuffed.'

(*b*) The conjunctive participle indicates that an act was completed, as: *Kurtī pahin-kar ā,ī,* 'she first put on a jacket and then came;' but the past participle indicates a state,

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[1] *Mere ā,e hū,e,* though sometimes used, is incorrect.

[2] *Dastar-khwān* in Urdu is an ordinary tablecloth, but in Persian *sufra* is an ordinary tablecloth.

[3] After *āṅkhoṅ, kī* or *se* is understood. *Āṅkhoṅ, dekhne-wāle kā bayān,* 'the report of an eye-witness;' *Āṅkhoṅ dekhī bhaṭ paṛe, main ne kānoṅ sunī thī,* 'eye-witness be d—d, I've heard it' (said of a credulous man).

[4] For compound verbs of this description *vide* XLIX, 7.

[5] Or *hathkaṛiyāṅ.*

[6] Causal, 'having been made to wear.'

as: *Kurtī pahne hū,e ā,ī,* 'she came in a state of wearing a jacket;' but *Kurtī pahintī hū,ī ā,ī,* 'she came while in the act of putting on her jacket.' Sometimes the conjunctive and the past participles are interchangeable, as: *Pā,on phailā-kar sonā* or *pā,on phailā,e (hū,e) sonā,* 'to sleep at ease.'

REMARK.—It will have been noticed that the uninflected past participles of *transitive* verbs have sometimes a passive sense, as: *Merā kiyā (hū,ā),* 'what has been done by me;' *us kā banāyā (hū,ā),* 'made by him;' but *liye hū,e,* trans., 'taking.'

4. (*a*) When the past participle of an *intransitive* verb is repeated for emphasis, etc., it may be inflected as in the case of the present participle, or may not be: *Main dhūp men baithe baithe (or baithā baithā) garmā-gayā,*[1] 'I sat in the sun till I became warm.'

(*b*) The following are idioms: *Tum do baras ke ga,e ga,e āj mujh se milne ā,e ho,* 'after having absented yourself two years you have to-day come to see me;' but *Main do baras kā gayā gayā* (not *ga,e ga,e*) *kal is shahr men āyā hūn. Yih 'auraten do baras kī ga,ī ga,ī—.* It will be noticed that in these examples *gayā* is not used in its literal sense.

5. If the subject of a finite *intransitive* verb and of a past participle is the same, the participle with or without *hū,ā* agrees with the subject, as: *Wuh laṛkā apne naukar ke kandhe par baithā (hū,ā) āyā,* 'the boy was brought mounted on his servant's shoulder;' *Larkī chār-pā,ī par letī (hū,ī*[2]*) la,ī ga,ī,* 'the girl was brought stretched on a *charpa,e.*'

6. If an intransitive past participle refers to the agent with *ne,* it is inflected, and *hū,e* must be added, as: *Main ne lete hū,e tum ko yih khatt likhā = main ne lete lete yih khatt tum ko likhā.*

REMARK. — The past participles of transitive verbs are always inflected, *vide* 3.

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[1] *Garmānā* better than *garm honā* for the sun.
[2] Better to insert *hū,ī.*

7. (*a*) If the participle is intransitive and refers to an object with the postposition *ko*, it follows the rule of adjectives and is in the masculine uninflected form, and *hū,ā* may be added or omitted, as: *Main ne us ghoṛe ko marā* (*hū,ā*) *pāyā*, 'I found the horse dead.'

(*b*) If the object is without *ko* the participle will agree with its noun as in the case of ordinary adjectives, as: *Main ne ek chiṛyā marī hū,ī dekhī*, 'I saw a bird dead;' *Main ne ek do-annī paṛī* (*hū,ī*) *pā,ī*, 'I found a two-anna bit lying on the ground.'

REMARK.—If the participle is transitive it will be constructed absolutely, *vide* 3, as: *Main ne usko kurtī pahne* (*hū,e*) *dekhā; main ne ek laṛkī wuh kurtī pahne hū,e dekhī*.

8. Examples—

(1) Without going upstairs. *Be upar ga,e* (*hū,e*).

(2) Without going on the roof of the mosque, you won't be able to see the new moon. *Be masjid kī chhat par ga,e* (*hū,e*), *tum chānd na-dekh-sakoge*.

(3) He is not under my control. *Wuh mere kahe* (or *kahne*) *men nahīn hai*.

(4) You had only left a short time when my house caught fire. *Tumhen ga,e* (*hū,e*) (or *tumhāre jāte*) *der na-hū,e thī ki mere makān men āg lagī*.

(5) His deeds will one day rise up and oppose him. *Uskā kiyā*[1] *uske āge ā,egā*.

(6) In time of needing, when he has anything to gain by it, he will become friendly. *Waqt paṛe par, wuh dost ban-jā,egā*.

(7) Why do you want to go home so early in the day? *Itne din rahe tum kyūn ghar jānā chāhte ho?*

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[1] Not used in plural.

(8) I have been sitting here since about 9 p.m.

Pahar rāt ga,e se main yahān baiṭhā (hū,ā) hūn.

(9) Unless I come myself it won't be done properly.

Be mere ā,e (hū,e) kām na-niklegā.

(10) I have been mistaking Zaid for Bakr (up till this moment or that moment).

Main Zaid ko Bakr samjhe hū,e¹ thā.²

(11) The girl has eaten nothing since this time yesterday.

Larkī kal is waqt kā³ khā,e hū,e hai.

(12) Great or small, none has eaten anything since this time yesterday.

Chhote bare kal is waqt kā³ khā,e hū,e hain.

(13) How long have you been here?

Tum ko yahān ā,e hū,e kitnī der hū,ī ?

(14) It began to rain a short time before morning.

Kuchh rāt rahe (se⁴) pānī barasnā shurū' hū,ā.

(15) I started on my journey a little before dawn.

Kuchh rāt rahe (not se⁴) main apne safar par rawāna hū,ā.

(16) He was drunk.

Wuh sharāb pīye hū,e thā.

(17) However much I reason with him he won't listen to reason.

Mere samjhā,e [se] wuh kisī tarah nahīn samajhne kā.

¹ Or *samjhā hū,ā*, as *samajhnā* is both transitive and intransitive. If *hū,e* were here omitted, the verb would be identical in form with the obsolete form of the Imperfect. Formerly the Aorist was identical with the Present; then the Present was formed by adding *hai*, etc., to the Aorist, and the Imperfect by adding *thā*, etc.

² *Samajhtā thā* would refer to a particular time.

³ The word *khānā* is understood.

⁴ In the first example *se*, if inserted, indicates the point of time from which the rain started and continued, but in the second example *se* cannot be used : compare *do baje 'se pānī barasne lagā* and *do baje main apne safar par rawāna hū,ā.*

(18) The doctor left without seeing the patient.

Marīẓ ke dekhe (ke) ba-ghair dāktar chalā-gayā.

(19) He left without saying good-bye (or asking permission to go).

Wuh mujh se be kahe sune[1] chalā-gayā.

(20) Unless I come that cannot be managed.

Be mere ā,e (hū,e[2]) wuh kām na-ho-sakegā.

(21) He has become impertinent by your being so familiar with him.

Tumhāre munh lagā,e se wuh bahut shokh ho-gayā hai.

(22) Why have you come so late at night?

Itnī rāt ga,e (par) kyūn ā,e?

9. By the rules given explain the following four sentences, which are all correct and have the same meaning:—

(1) *Ham usko apne sāth lete ā,e hain.*

(2) *Ham usko apne sāth liye (hū,e) ā,e hain.*

(3) *Main usko apne sāth letā āyā hūn.*

(4) *Main usko apne sath liye hū,e āyā hūn.*

For, 'We are on the point of perishing.'

Ham halāk hū,e jāte hain (vide X, 2).

XLIX. COMPOUND VERBS (WITH PARTICIPLES)

1. There is another class of not very common compound[3] verbs formed by prefixing an inflected past participle of a transitive verb (without *hū,e*) to *denā, lenā, dālnā,* and *jānā.*

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[1]. *Sunā*, p.p. of *sunnā*.

[2] *Hū,e* can be added to the past participle of either transitive or intransitive verbs when *be* or *ba-ghair* precedes the participle.

[3] Most of these compounds are not used at all in Bengal, and their use is perhaps confined to Hindustan, i.e. the United Provinces.

2. With past participles of transitive verbs prefixed to *denā* or *lenā*, the usual signification is to be on the point of doing a thing, as : *Khānā lā,e detā hūn*, ' I am now just going to bring dinner,' but *Khānā lā-detā hūn*, ' I'll go and get the dinner ; ' *Jo bāten wahān hū,ī hain, main tum se kahe-detā hūn*, ' I will now just tell you what happened there,' but *Main tum se kah detā hūn ki uskī dostī par bharosa na- -karnā*, ' I tell you once for all not to trust his friendship.'

3. With past participles of transitive verbs prefixed to *ḍālnā*, the signification or the meaning is either to be on the point of doing or sometimes to be continually doing, as : *Ghoṛā rassī toṛe-ḍāltā hai*, ' the horse threatens every moment to break its rope.'

4. With past participles of transitive verbs prefixed to *jānā*,[1] the sense is properly continuous action, as : *Jab tak tum yahān baiṭhe-raho*[1] *ko,ī na-ko,ī kitāb paṛhe jā,o* (= *paṛhte raho, vide* 8) : but *paṛhte jā,o*, ' continually read,' i.e. ' while you remain here keep yourself continually amused by reading something ' ; *Is kitāb ko paṛhā karo* = ' read this book often, continually,' but *Is kitāb ko paṛhe-jā,o*, or *paṛhte raho*, ' read this book continuously, without a break ; ' *Is dawā ko do daf'a roz pilāyā karo*, ' give this medicine twice daily ' (every day as a habit), but *Ādhe ādhe ghaṇṭe par dawā pilā,e jā,o*, ' keep on giving this medicine every half-hour ' (perhaps only for one day).

REMARK.—It will thus be seen that *paṛhe-jānā* and *paṛhte- jānā* differ slightly, but that *paṛhe-jānā* and *paṛhte-rahnā* are the same. In *pilā,e-jānā* it is obvious that the meaning cannot be ' giving to drink without any break ', so the verb means ' in quick succession' .

5. The Past Participle of *rahnā*, with or without *hū,ā* or *hū,e*, may be added to transitive or intransitive verbs ; but with transitive verbs the participle is inflected and with

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[1] This compound is common everywhere.

intransitive not inflected (except in the plural, etc.), as: *Jab tak main laut na-āyā wuh mere ghore kī lagām pakare* (or *pakare hū,e*) *rahā*, 'he continued holding my horse's bridle till I returned;' *Wuh mere intizār men do ghante tak baithā* (or *baithā hū,ā rahā*), 'he remained waiting for me two hours.'

6. Similarly, to *rakhnā* (the transitive of *rahnā*), when used as a servile verb, an inflected past participle, with or without *hū,e*, may be prefixed, as: *Roke-rakhnā* or *roke hū,e rakhnā*, 'to continue to keep in control' (of one already in control), but *roke-rahnā* or *roke hū,e rahnā*, 'to check,' 'keep in check' (one who may or may not already be under control), and *rok-rakhnā*, 'to stop,' 'not to allow to go.'

7. *Rakhe-rahnā* (or *rakhe hū,e rahnā*), 'to continue to keep,' is transitive, but *rakhā-rahnā* (or *rakhā-hū,ā rahnā*), 'to remain continually,' is intransitive.

REMARK.—The past participle can also be prefixed to the substantive verb to indicate continued state; if the verb is transitive the participle is inflected, if intransitive it is· uninflected, as: *Wuh hāth men ek kitāb liye hū,e thī*, 'she had a book in her hand,' 'she was in a state of carrying a book;' *Main soyā hū,ā thā*, 'I was in a state of sleeping' = the Imperfect in *one* of its senses only ; *Wuh 'aurat so,ī hū,ī thī*. As *samajhnā* is both transitive and intransitive, *main samjhā hū,ā thā* and *main samjhe hū,e thā*, etc., are both correct.

8. The present participle prefixed to *jānā* signifies (1) continually doing, doing on and off;. (2) or, in the·. Imperative, beginning to do, of a number; (3) or, it gives the force of the Conjunctive Participle, as: (1) *Jab tak bukhār rahe, do do ghante par yih dawā pilāte jā,o*, 'as long as the. fever lasts continue to give this medicine every two hours ;'. (2) *Ab khānā khāte jā,o*, 'now all of you begin to eat;' (3) *Daftar jāte hū,e mujh se milte* (or *milkar*) *jā,o*, 'see me, call on me, on your way to office.'

It indicates either progressive increase or the concomitance of two acts. You cannot say, *Yih kitāb har waqt parhte-jā,o*; for *parhte-jā,o* substitute *parhte-raho*. But it would, however, be right to say, *Kitāb parhte-jā,o jab tak—*. *Vide* also 'Hindustani Stepping Stones', Lesson 12, *b*, and Lesson 14, *b*.

Before *jānā* and *rahnā* the present participle of a transitive verb is inflected, but of an intransitive uninflected, as : *Khilāte-jānā* or *khilāte-rahnā*, ' go on feeding at stated intervals,' i.e. with breaks (but usually the difference between *jānā* and *rahnā* in such verbs is that the former signifies continual action with breaks, but the latter generally continuous action without a break; in such a verb, however, as *khilāte-rahnā* it is obvious that the latter meaning is inadmissible).

Sotā-jānā and *sotā-rahnā*, ' to continue sleeping.'

Chalā-jānā is ' to go away ', but *chale-jānā*, ' to go along with.' *Chale-jā,o* may be imperative of either of these two verbs. *Chār chār ghunṭe tak barābar chale-jānā āsān nahīn hai*, ' to keep on travelling for hours at a stretch is no easy matter,' but *Tum ko yahān se chalā-jānā chāhiye*, ' you must go away from here.'

REMARK.—As the Infinitive when used for an Imperative is polite, it is considered a plural; thus, *chale-jānā* would in this case be used for either.

9. *Vide* also XLI, 10, 11.

10. Examples—

(1) This anxiety threatens to kill me.	*Is bāt kī fikr mujhe māre ḍāltī hai.*
(2) This house threatens to overwhelm me with gloom (lit. threatens to bite me).	*Yih ghar mujhe kāṭe-khātā hai.*
(3) Her dead memory threatens to kill me.	*Us kī yād mujhe māre-ḍāltī hai.*

(4) I am just about to erase this word now in your presence.   *Is lafz ko chhīlc-detā hūn.*

(5) The stabbing pain in my swollen foot is nearly driving me mad.   *Pānw ke warm kī tīs hosh urā,e-detī hai.*

(6) I'm just going to give it to him.   *Main yih chīz use abhī diye-detā hūn.*

(7) I'm just going to take it from him.   *Us se liye-letā hūn.*

(8) I'm just going to eat it.   *Is ko abhī khā,e-letā hūn.*

(9) My book remained lying on the table for two days.   *Merī kitāb do din tak mez par rakhī-rahī.*

(10) He kept his hand placed on the table.   *Wuh apnā hāth mez par rakhe-rahā.*

(11) Keep your finger, without removing it, on this spot, on the vein.   *Tum apnī 'unglī is jagah rag par rakhe[1]-raho.*

(12) Please begin to come inside (to a *number* of guests).   *Ab āp log andar āte-jā,iye.*

11. Another class of compounds is formed by prefixing the uninflected past participle of an intransitive verb to a servile intransitive verb. In some cases *hū,ā* can be added to the participle and in some cases not, and the past participle has the signification of an English present participle, but this form of compound is not always admissible.

12. Verbs with *paṛnā* as a servile, and the following, do not admit of *hū,ā* being added. *Paṛnā*, with an uninflected participle, is intransitive and has the same signification as the transitive *ḍālnā* with the inflected participle, *vide* 3.

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[1] *Rakhe* is not here inflected as a plural to agree with *tum*, as it would be in the case of an intransitive verb: *tum so,e raho*, pl., 'sleep on;' *tū soyā rah*, sing.

To run about, wander about running.	*Daurā-phirnā.*
To go away.	*Chalā-jānā.*
To come along.	*Chalā-ānā.*
To wander aimlessly.	*Mārā-phirnā.*
To fly round, fly about, circle in the air.	*Uṛā-phirnā.*
To threaten to fall.	*Girā-parnā.*
To threaten to jump.	*Kūdā-parnā.*
To threaten to overflow or spill (not to boil over).	*Ublā-parnā.*
The river is rising up, in a state[1] of flood.	*Daryā charhā-ātā hai.*
My heart is overflowing, in a state[1] of overflowing.	*Merā dil umdā-ātā hai.*

13. *Mārā-parnā*, 'to be ruined, undone,' is an exception; the participle is from a transitive verb, and *parnā* gives some idea of threatening. *Parā-rakhnā*, 'to keep in a lying down state,' is also an exception.

14. The uninflected past participle (*hū,ā* not admissible) sometimes gives the idea of continuance, as: *Main is bojh se dabā-jātā hūn*, 'I am being slowly crushed by this load;' *Merā dil nā-ummedī se baithā-jātā hai*, 'my heart is sinking from despair.' Compare *jānā* in 4 and 8.

15. With another class of compounds *hū,ā* may be added, as—

To run (willingly).	*Daurā (hū,ā) jānā.*
To run (unwillingly).	*Daurtā-jānā.*
To go running (merely indicates state).	*Daur-kar jānā.*
A dog is running (willingly) after a man.	*Ek admī ke pīchhe ek kuttā daurā-jātā hai.*

[1] In *daurā-ānā*, vide 5, *ānā* gives the idea not of state but of coming.

A man was chasing (un-willingly) a loose horse.	*Ek admī ek chhūṭe hū,e ghoṛe ke pīchhe dauṛtā-jātā thā.*
To come running, to run towards one.	*Dauṛā-ānā.*
To remain stuck, remain engaged in.	*Lagā* [1] *(hū,ā) rahnā.*
To remain turned.	*Phirā (hū,ā) rahnā.*
To remain open.	*Khulā (hū,ā) rahnā.*
To remain in a fallen state.	*Girā (hū,ā) rahnā.*
To remain sitting or seated.	*Baiṭhā (hū,ā) rahnā.*

16. With some compounds either the present or the past participle can be used, with others not, as—

To remain sleeping, to sleep on.	*Soyā-rahnā* or *sotā-rahnā.*
To flow on.	*Bahtā-rahnā* (but not *bahā-rahnā*).
To remain safe, to be kept in reserve, *but*—	*Bachā-rahnā*, but—
To avoid or shun always.	*Bachtā-rahnā.*
Avoid sinning.	*Gunāh se bachte-raho.*
A hundred rupees is always kept in the chest in reserve.	*Khizāne men sau rūpīya bachā-rahtā hai.*
To get at stated intervals.	*Miltā jānā* or *milā-jānā.*

L. THE PRESENT POTENTIAL (PLATTS), OR THE PRESENT DUBIOUS (HOLROYD)

1. *Girtā ho*, ' may be falling.' The Present Dubious is formed by substituting the Aorist of *honā* for the substantive verb of the Present Indicative, as: *Girtā ho*, ' he *may* be falling.' This tense indicates doubt or the Subjunctive Mood, and is used only in dependent clauses.   Sometimes

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[1] *Lagā-rakhnā,* ' employ in now,' ' to keep applied to beforehand,' is for *lagā-kar-rakhnā. Wuh har waqt bāton men lagā-rahtā hai,* ' he is always talking.' ˋ

the Aorist can be substituted for it, but the former gives the idea of continuousness.

REMARK.—The 1st person of the Aorist of *honā* (*hūn*, 'I may be') is identical in form with the 1st person of the substantive verb (*hūn*, 'I am'), consequently *girtā hūn* may be either Present or Present Dubious.

2. It is sometimes used instead of the 'Future Imperfect' of Platts, *girtā hogā*, 'will be or must be falling,' as : *Shāyad wuh is waqt khānā khātā ho* or *khātā hogā*, 'perhaps he may be eating his dinner.'

3. It can also refer to past time as well as to present and future, as : *Jis waqt tum wahān ga,e the, shāyad wuh sotā ho* (or *honā*), 'when you went there perhaps he was asleep, may have been sleeping.' The Imperfect Indicative is sometimes incorrectly substituted for it, but indicates more certainty, *vide* last example in 5.

4. For the Present Dubious after an indefinite antecedent *vide* VII, Relative Pronoun, 8.

5. Examples—

(1) Is there anyone here who knows *Turki*?

Yahān ko,ī hai jo Turkī jāntā ho ? (not *jāne*).

(2) Scarcely a day passes without the post bringing two or three letters for me from friends.

Ko,ī din aisā nahin hotā ki doston ke do chār khaṭṭ na ā-rahte [1] *hon* (not *hain*).

(3) I am not your Mir Mahdi that I should be dying of love for Miran Sahib.

Main Mīr Mahdī nahīn ki Mīran Sāḥib par martā hūn (or *marūn* [2]).

(4) He never stirred out of the house unless forced to do so.

Wuh hamesha ghar men rahtā thā siwā,e is ke ki ko,ī khāṣṣ zarūrat us ko bāhir jāne par majbūr kartī ho (or *kare*).

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[1] Or *ā-jāte hon*, not continuous, which would be *āte rahte hon*.

[2] Or *marūn*, 'that I should die.'

(5) Though these apes may not possess the gift of human speech, still they must be able to communicate their wants to each other by some means or other.

In bandaron men agarchi insān kī ṭaraḥ bolne kī quvvat na-hotī ho[1] *lekin dil kī bāten ek dūsre par kisī na kisī ṭaraḥ zarūr zāhir karte honge.*

(6) He may be going to Paris, but I don't think so.

Shāyad Pāris jātā ho lekin mujhe to qarīna[2] *nahin.*

(7) I didn't find him at home; perhaps he was playing cricket in the maidan.

Main ne us ko ghar men na-pāyā, shāyad wuh maidān men us waqt kirkiṭ kheltā ho.

(8) Two hours ago there was a cool breeze; probably it was then raining, or it may have then been raining.

Do ghanṭe hū,e ṭhanḍī hawā chaltī thī, ta'ajjub nahin us waqt kahīn pānī barstā ho (or kahīn pānī barastā thā[3]*).*

LI. THE FUTURE IMPERFECT (PLATTS), OR THE PRESENT DUBIOUS, SECOND FORM (HOLROYD)

1. *Girtā hogā,* 'must be falling.' This tense has much the same force as the Present Dubious, but it can be used in the principal clause, as: *Tumhārā bhā,ī raste men ātā hogā* (not *ātā ho*), 'your brother must be on his way here,' 'your brother *must be coming* along the road here,' but *Ta'ajjub nahīn ki tumhārā bhā,ī raste men ātā ho* (not *ātā hogā*), 'your brother may be on his way here, *may be coming* along the road here;' *Wuh is waqt sotā hogā,* 'he must be now sleeping;' *Shāyad*[4] *wuh is waqt sotā ho.*

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[1] Here *hotī ho* is better than *ho*, as it indicates a general truth, *vide* H.S.S., 1, *g*.

[2] *Qarīna*, 'likelihood, context; symmetry, order;' *qarīne se baiṭho*, 'sit up,' 'sit properly' (to a lounging schoolboy).

[3] The use of the Imperfect here is colloquial and not quite correct; *vide* Future Imperfect, LI, 2, Remark.

[4] *Shāyad = mumkin hai ki—* and therefore corresponds to a principal clause.

2. Like the Present Dubious, with which it is in subordinate clauses interchangeable, it can be used for past, present, or future time; *vide* Present Dubious, 3. It can also sometimes take the place of the Imperfect Indicative, as : *Do ghanṭe hū,e ṭhandī hawā chaltī thī, shāyad us waqt kahīn pānī barastā hogā* (or *ho*) or *barastā thā*.

REMARK.—After *ta'ajjub nahīn* the tense should be *barastā ho* and not *barastā hogā*, but after *shāyad* it may be (1) *barastā ho*, or (2) *barastā hogā*, or (3) *barastā thā*. After *shāyad*, Nos. (1) and (2) are identical, and No. (3) expresses more certainty. If *shāyad* be omitted, the only tense that can be used with the same meaning is No. (2).

3. Examples—

(1) What sort of a man can he be that refuses to eat salt ? (indef., no special man intended).

Wuh kaisā ādmī hogā jo namak nahīn khātā ho ? (or *hogā*).

But—

(2) What sort of a man is he (referring to a special man) who refuses to eat salt ?

Wuh kaisā ādmī hai jo namak nahīn khātā hai ?

(3) I could not tell from his face . that he was in the habit of deceiving people. ·

Qiyāfe se uske yih iḥtimāl na-thā ki wuh fareb detā hogā (but *wuh mujhe fareb degā*, 'that he would deceive me').

LII. THE PAST PERFECT CONTINUOUS, SUBJUNCTIVE (PLATTS); OR THE PAST CONDITIONAL, FIRST FORM (HOLROYD)

Girtā hotā, 'had he been falling.' This tense refers to time either past or present, but not future, and is often interchangeable with the Past Conditional, but with a slight change of meaning (*vide* XLIV).

Had he *drunk* wine he would have given you some (*or* were he to drink wine he would give you some).	*Agar wuh sharāb pītā to tum ko bhī pilātā.*
Had he *been drinking* wine he would have given you some (*or* he would have been giving you some).	*Agar wuh sharāb pītā hotā to tum ko bhī pilātā* (or *pilātā hotā*).
Had he *been selling* (i.e. willing to sell) the horse he would certainly have informed me.	*Agar wuh ghoṛā bechtā hotā to zarūr mujhe khabar detā* (not *detā hotā*).
Were he to *sell* the horse he would certainly tell me (*or* had he sold the horse he would certainly have told me).	*Agar wuh ghoṛā bechtā to zarūr mujhe khabar detā.*
I ought to have thought, before borrowing, of how I could repay the loan.	*Qarz lene ke pahle yih to*[1] *sonchā hotā ki kahān se adā karūngā.*
My object would have been fulfilled (i.e. I would have thanked God) if instead of a daughter a son had been born to you (would have been born).	*Merī murād to tabhī bar ātī ki jab tumhāre ghar men beṭī ke badle beṭā paidā hū,ā hotā.*

LIII. THE PAST POTENTIAL (PLATTS), OR THE PAST DUBIOUS, FIRST FORM (HOLROYD)

1. *Wuh girā ho,* 'he may have fallen.' This tense is interchangeable with the Future Perfect of Platts, the Past Dubious, second form, of Holroyd; i.e. with *wuh girā hogā,* 'he will or shall have fallen,' when it refers to past time.

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[1] *Main ne* understood after *to.*

It can only be used in dependent clauses, whereas the Future
Perfect or Past Dubious, second form, can be used in principal
clauses ; compare two forms of Present Dubious, L and LI.

2. Examples—

Perhaps he may have gone by that road.	*Shāyad[1] bhūlke us raste se gayā ho* (or *hogā*).
I should not wonder if[2] he has deceived you.	*'Ajab kyā hai ki[2] tujhe fareb diyā ho.*
What, have you not done this ?	*Kyā tum ne is kām ko nahīn kiyā ?*
It is unlikely that you have not done this.	*Kyā tum ne is kām ko na-kiyā hogā ?*
Amongst gentlemen the sending of little presents is the foundation of mutual liking, especially so when the parties have held converse together, embraced each other, and read poetry together.	*Sharīfon men tuḥfa denā muḥabbat hai aur phir aisī ḥālat men jab ki āpas men guft o gū, baghl-gīrī aur shi'r-khwānī hū,ī ho.*

LIV. THE FUTURE PERFECT (PLATTS). THE PAST DUBIOUS, SECOND FORM (HOLROYD)

1. *Wuh girā hogā,* 'he will or shall have fallen.' This
tense can be used either in subordinate or in principal clauses,
and refers to either past or future time. It is only when it
refers to past time that it can, in dependent clauses, be sub-
stituted for the previous tense.

2. The Future Perfect in Hindustani always indicates
a doubt. If there is no doubt in the case, the English Future
Perfect will be rendered by the simple Future. *Agle sāl ke
Disambar men merī shādī hū,e do mahīne ho-ga,e honge,*

[1] *Vide* n. 4 to 1, Future Imperfect, LI.
[2] *Ki* and not *agar*, as there is no condition.

'by December next year I shall have been married two months,' might be said by a man not married, but who was about to be married; if, however, he were already married he would say, *Agle sāl ke Disambar men merī shādī hu,e do baras ho-jā,enge.* Vide also XXXVII, 7, 8.

3. Examples—

I must have lost it.	*Ham se gum ho-gayā hogā* [1] (or *ham se kho-gayā hogā*).
My foot must have slipped.	*Merā panw phisal-gayā hogā.*
The boat must have reached by now.	*Ab tak jahāz wahān pahunch gayā hogā.*
By the breaking of such and such a bank many people must have suffered great loss.	*Fulāne 'bank' ghar ke diwāla nikalne se bahut logon kā* [2] *nuqsān hū,ā hogā.* [3]
When you went there (lit. when you must have gone there) he must have risen to his feet on seeing you.	*Jab* (or *agar*) *tum wahān ga,e hoge* [4] *wuh tumhen dekh-kar kharā hū,ā hogā.*
I shall be dead by the time you arrive.	*Jab tak tum ā,oge main us waqt tak mar-gayā hūngā.*
By December next year I *shall have been* [5] in this house ten years.	*Agle sāl ke Disambar men mujhe is ghar men rahte hū,e pūre das sāl ho-jā,enge* [5] (not *ho-ga,e honge*).
I strongly suspect that he also was mixed up with you in this dacoity.	*Mujhe gumān-i ghālib hai ki wuh bhī is ḍāke men terā shāmil-i ḥāl hū,ā hogā* (or *thā*).

[1] *Gum-jānā* is Calcutta Hindustani.

[2] *Kā* more idiomatic than *ko.*

[3] Here *hū,ā hogā* and not *hogā,* as the speaker is stating a presumption.

[4] Here the Future Perfect indicates doubt about the going; if there were no doubt the Pluperfect would be used, as: *Jab* (or *agar*) *tum wahān ga,e the wuh—*.

[5] Simple Future in Hindustani and not Future Perfect, as the owner is already living in the house and the statement is a certainty: *vide* 2.

| He could not have gone five or six paces when—. | *Pānch chha qadam na-gayā hogā ki—.* |
| Perhaps I (may) have forgotten(*or*—have forgotten). | *Shāyad main bhūlā hūngā (or —bhūlā hūn).* |

LV. THE PAST PERFECT, SUBJUNCTIVE (PLATTS). THE PAST CONDITIONAL, SECOND FORM (HOLROYD)

Agar wuh girā hotā, 'had he fallen.' This tense only refers to past time. With transitive verbs it requires *ne*. It is always interchangeable with the Past Conditional (*girtā*) when the latter refers to past time. *Vide* also Conditional Sentences, LVI.

| Had he come in time I should not have been annoyed. | *Agar wuh waqt par āyā hotā (or ātā) to main nā-rāz nahū,ā hotā (or na-hotā).* |

LVI. OPTATIVE, CONDITIONAL, CONCESSIONAL, AND ASYNDETIC SENTENCES

1. The tense *girtā* or *kartā* (called by Forbes and Holroyd the 'Indefinite' and by Platts and by Kempson the 'Past Conditional or Optative') may refer to time past, present, or future, but is rarely used for anything but past time ; it *is only used for a future when it is assumed the event will not take place.*

2. Optative clauses are introduced by *kāsh* or *kāshke*, 'would that,' or by some such phrase as 'God grant that' or 'how nice if —,' as : *Kāsh wuh maujūd ho*, 'I wish he were present,' or *kāsh wuh maujūd hotā*, 'I wish he had been present, or were present now.'

3. The *protasis*, or if-clause, of conditional sentences is introduced by 'if' (*jo* or *agar*) or 'when' (*jab*), and the consequent proposition or main clause, the *apodosis*, is usually preceded by the correlative *to.*

4. Conditional sentences may conveniently be classed under three heads—(1) possible conditions, i.e. those that may be realized, or those that may have been realized; also those in which the *prostasis* only is hypothetical; (2) impossible, or those that were not realized; (3) conditions in which the *apodosis* or if-clause is understood; these belong partly to (1) and partly to (2).

REMARK.—The 'if' is sometimes idiomatically understood, *vide* 'Hindustani Stepping Stones', Lesson 29, *e.* Often the correlative *to* may also be omitted.

5. (*a*) First, No. (1) or possible conditions. In the *prostasis* usually the Aorist or Present Subjunctive, or the Future is used, or sometimes the Present, etc., Indicative, as: *Agar tujhe apnī jān 'azīz hai to merī bāt sun*, ' if you value your life (as of course you do), then listen to me;' *Agar tujhe apnī jān 'azīz ho to wahān na-jā*, ' if you value your life (as you don't), or were you to value your life, then don't go there;' *Agar sunā chāhe to main apnī sar-guzasht bayān karūn*, 'if you wish, I will *now*, let me now, relate to you my adventures:' for *karūn* substitute *karūngā*, and the meaning is 'I will at some future time relate'; country people, however, use *karūngā* in both cases. After *ummedwār hūn ki—*, 'I hope that you will—,' it is usual to use the Future, as it is more polite than the Aorist; *vide* example below.

(*b*) Sometimes the condition is assumed to have been realized, and in this case the Past or Preterite Tense is used, as: *Agar* (or *jo*) *tum ne merā kahnā na-mānā to main tumhen sazā dūngā*, ' if you don't listen to what I say I'll punish you.'

REMARK.—After *jis waqt* the Preterite can be similarly used in a future sense, but not after *jab*: *Wuh jis waqt* (not *jab*) *āyā main usī waqt chalā-jā,ūngā*, ' I will go as soon as he arrives.'

(*c*) In *Agar bhūl se quṣūr hū,ā ho ummedwār hūn use mu'āf farmā,o* (or, better, *farmā,oge*) the meaning is ' if I have by any chance committed a fault I hope you will pardon me '.

6. There are thus four ways of expressing a *possible* condition with shades of difference in meaning : 'It will be a terrible thing if there is a famine next year'—

(1) *Agar qaht sālī ho to baṛa ghazab hogā.*
(2) „ „ *hogī* „ „ *hogā.*
(3) „ „ *hū,ī* „ „ *hogā.*
(4) „ „ *hū,ī* „ „ *hū,ā.*

In (1) the doubtful *ho* indicates that the famine is not expected. In (2) the future *hogī* is simply conditional and leaves the matter open. In (3) and (4) it is assumed that a famine *will* take place. In practice, however, these distinctions are often neglected.

7. Examples of 'possible' conditions, etc.—

(1) If you were to ask me I would tell you *plainly* that he was a fool.

Sach pūchhiye to kah-dūn ki 'wuh ahmaq hai.' [1]

(2) If you want to be respected don't serve him.

Apnī 'izzat agar manzūr hai [2] *to us kī naukarī na-karo (vide 8).*

(3) When [4] the horse arrives you must tell me.

Jab [3] *ghoṛā ā-jā,e to mujhe khabar denī chāhiye.*

(4) If you turn soldier what good will that do you?

Agar sipāhī hoge (or banoge) to kyā (hogā) ?

(5) If my successor arrive even as late as to-morrow I could still start and reach in time.

Merī badlī kā ādmī (or 'iwazī) agar kal tak bhī ā-jātā [4] *(or ā-jā,e* [4]*) main chal-saktā aur waqt par pahunchtā (or pahunch-saktā).*

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[1] Direct narration after 'say'.

[2] *Hai* and not *ho*, as it is taken for granted that a man's *'izzat* is dear to him.

[3] 'When,' *jab*, is often regarded as a conditional particle.

[4] *Ā-jātā* implies that he cannot arrive, and *ā-jā,e* that there is hope of his coming.

(6) If sanction for my leave arrive as late even as the end of next month. I can, or could. still start in the 'Calcutta'.

Jo agle mahīne ke ākhir tak bhī rukhsat kī manzūrī pahunchtī to main 'Kalkatte' nām kishtī par rawāna hosaktā.

(7) Were the village headman here (as he is not) he would certainly procure coolies (*or* had the lambardar been here he would certainly have procured coolies).

Agar lambar-dār yahān hotā to zarūr qulī paidā kartā.

(8) I wish it may be so!

Kāsh yih bāt ho !

(9) God grant my brother will soon come to see me!

Khudā kare merā bhā,ī jald mujh se mil-jā,e !

(10) God grant I may soon find my (lost) brother!

Khudā kare merā bhā,ī jald mujhe mil-jā,e !

(11) I wish thou wouldst inquire what is the matter with me (said by a sighing lover).

Kāsh pūchho ki terā ḥāl kyā hai.

(12) I wish he would come (*or* I wish he had come).

Kāsh ātā.

(13) I wish he had come.

Kāsh āyā hotā.

8. Conditional sentences in which the *prostasis* only is hypothetical present little difficulty. An Imperative may occur in the *apodosis*. The following examples should be studied :—

(1) If he *is* sleeping (as he probably is) don't wake him up.

Agar wuh sotā hai to (usko) na-jagā,o.

(2) Should he happen to be sleeping (I don't know whether he is or not) don't wake him up.

Agar wuh sotā ho to usko na-jagā,o.

(3) If he wishes to come (as he probably does) let him come.

Agar wuh ānā chāhtā hai to āne do.

(4) If he was desirous of going, why didn't you stop him ?

Agar wuh jānā chāhtā thā to tum ne us ko kyūn na-rokā ?

(5) If I find him reading (when I get there ; future time) I won't speak with him.

Agar wuh paṛhtā hogā¹ to main us se kuchh na-bolūngā.

(6) If he has committed this fault (as I think he has) I will punish him.

Agar us ne yih quṣūr kiyā hai to use sazā dūngā.

(7) If he has done this fault (an open question) I will punish him.

Agar us ne yih quṣūr kiyā hogā to use sazā dūngā.

(8) If he had² committed this fault why did you not punish him ?

Agar us ne yih quṣūr kiyā thā² to tum ne use sazā kyūn na-dī ?

(9) If he did call you a fool what harm did he do ?

Agar us ne tujhe be-wuqūf kahā to kyā burā kiyā ?

(10) If you order me I'll go (= I am merely waiting for the order to start).

Agar ḥukm ho main jā,ūn (or jā,ūngā³).

(11) 'If it *is* your order, well, I'll go.

Agar ḥukm hai main jā,ūngā (not jā,ūn).

(12) If I get the order (but I don't know whether I shall get it or not) I'll go.

Agar ḥukm hogā to main jā,ūngā.

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¹ *Hogā.* simple condition, leaves the matter open ; *ho* could not be used, as the apodosis is future (and not Imperative) ; *paṛhtā ho* signifies ' should he reading now '.

² ² Here the Indefinite *kartā* could not be used, as the apodosis is not hypothetical.

³ *Jā,ūngā* indicates less readiness than *jā,ūn.*

(13) It would be better for you to come.	*Agar ā,o to achchhā hai*[1] (or *hogā*).
(14) Warm a little water for me (= if you warm some water for me), I'll bathe.	*Thoṛā pānī garm karo to main nahā,ūn.*
(15) Promise and then I'll go (= if you promise, I'll then go).	*Wa'da karo jabhī main jā,ūngā.*
(16) If (or when) I find any mistake in the translation I correct it.	*Agar* (or *jab*) *tarjume men main ko,ī g̲h̲alatī pātā hūn to us ko durust kar-detā hūn.*

9. As stated in 1, the 'Indefinite' Tense may refer to any time : *Agar āj ghoṛā wahān pahunchtā to kyā k̲h̲ūb hotā* may mean either 'if the horse has already arrived there to-day'[2] or 'if it arrives to-day later on'; but *Agar āj ghoṛā pahunche to kyā k̲h̲ūb ho*, or *hogā*, 'if the horse arrives to-day later on;' *Agar main tumhārī jagah hotā—*, 'if I were you or had I been you (as I am or was not).'

10. Precative or optative clauses can sometimes be expressed as conditional clauses and vice versa, as : *Kyā k̲h̲ūb ho ki* (or *agar*) *barsāt shurū' ho*, or *kyā k̲h̲ūb hotā ki* (or *agar*) *barsāt shurū' hotī*, 'how nice if the rains have commenced now;' but *Kāsh barsāt shurū' ho*, or *hotī*, 'would that, if only, the rains would commence' (as they have not commenced, and it is not the time for them to commence).

11. In the second class, i.e. the impossible or unrealized conditions, the Indefinite Tense (*girtā*) or its two allied forms *g̲irā hotā* or *girtā hotā*, 'might have been falling') may be substituted ; but while the first and third forms may refer to past or future time (*vide* XLIV and LII, 1), the second can refer only to past (*vide* LV).

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[1] The Present Tense, to indicate certainty ; it is often so used for the Future.

[2] And it is not expected to arrive, *vide* 1 ; in colloquial, however, this distinction is often neglected.

EXAMPLE.—'It would have been well had he known this,' *agar wuh is bāt ko jāntā* (or *jāntā hotā*, 'had he been knowing') *to achchhā hotā*, or *agar us ne yih bāt jānī hotī to—*.

REMARK.—*Girtā* and *girtā hotā* are not always interchangeable: *Agar wuh ghoṛe ko bechtā—*, 'had he *sold* the horse—,' but *bechtā hotā*, 'had he *been selling* the horse.'

In the above example *thā* can be idiomatically substituted for *hotā*, but this peculiarity of tense is confined to the substantive verb.

12. For the past optative either of the first two may be used, as: *Kāsh main wahān martā* or *mārā hotā*, 'would I had died there;' but *martā hotā* could not be used as it would signify 'had been in a dying state'.

13. The three forms of the Indefinite may also be used in the Optative, which, *vide* 10, may sometimes be converted into a condition: *Kāsh wuh is bāt ko jāntā* or *jāntā hotā,*[1] or *kāsh us ne is bāt ko jānā hotā*.

14. Sometimes in the apodosis of a past condition the Pluperfect is used to give force, as: *Agar main ne dawā na-pī-hotī to main mar-gayā thā* (= *mar gayā hotā* = *mar-jātā*).

15. In the case of the substantive verb only, *thā* can be substituted for *hotā* in the prostasis of a condition; *vide* Examples (1) and (2) in 16.

16. Examples of 'impossible', i.e. unrealized, conditions—

(1) Had he come last week   *Agar wuh ga,e hafte ātā tú*
    it would have been well;   *khūb hotā* (or *thā*).
    or

(2) Were he to come here   *Agar wuh āj yahān ātā to*
    to-day it would be well.   *khūb hotā* (or *thā*), or —*ā,e —ho*.

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[1] *Jāntā hotā*, 'had been knowing.'

(3) Had we lived within our means we would not have fallen on these evil days.

Agar ham apnī bisāt ke ma-wāfiq chalte (or apne maqdār ke muwāfiq kharch karte) to yih burā din dekhnā na-partā.

(4) If I had had the power I would not have allowed him to do so.

Merā bas chaltā to us ko aisā karne na-detā.

(5) I could have sunk into the earth from shame (lit. if the earth had opened I would gladly have been contained in it).

Agar zamīn phat-gaī hotī to main us men samā-jātā.

(6) He kept on saying,[1] 'Would God I had died for thee.'

Wuh yih kahtā-gayā (or -rahā), 'Kāsh main tujh par fidā ho-jātā.'

(7) Had you, Sahib, not come to my assistance I was a dead man.

Agar āp merī madad ko na-āte to us ne mujhe mār-ḍālā thā (= mār ḍālā).

17. Class 3, in which the protasis or if-clause is suppressed, is puzzling even to natives. Special attention must be paid to the sequence of tenses.

(1) I am so hungry that I would prefer[2] a single grain of corn to this pearl (said by a starving man that lights upon a pearl in the wilderness).

Main aisā bhūkā hūn ki jau ke ek dāne ko[3] is motī par tarjīh detā hūn.[4]

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[1] *Ratnā* or *rat-lagānā* is an idiom for 'to keep on saying the same thing'; *Us kī rat se merā dimāgh phir-gayā*, 'I'm quite giddy from his ceaseless repetition.'

[2] Some such phrase as ' if I had the choice' is understood.

[3] Note the *ko*; always *kisī chīz ko—par tarjīh denā.*

[4] Here the Present Tense *hūn* is necessary after 'I am so hungry that —'.

(2) A youth met us with a voice so sweet that he *might have called down*[1] the birds from the sky.

Ek jawān āyā jis kī āwāz aisī surīlī thī ki parindon ko hawā se utārtā (or *utār-saktā thā*).

(3) Hell itself would be shocked at something I did.

Main ne to wuh kām kiyā ki dozakh bhī mujh se panāh māngtā (or *main ne—kiyā hai ki — mānge,* or *mān-gegā*).

(4) I would not give even one rupee for it.

Main to is ke liye ek rūpīya bhī na-detā (or *na-dūn,* or *na-dūngā*).

(5) The faqīr had nothing to offer (lit. that he should have offered it, *or* that he should offer it).

Fuqīr ke pās kuchh na-thā jo peshkash kartā (or *kare*).

(6) I would risk my life to serve you.

Main āp kī khidmat-guzārī men jān larā-dūngā.

18. (*a*) Concessional clauses are allied to conditional. They are introduced by *agarchi, harchand,* and *go* or *go-ki,* 'although:' and *mānā*[2] *ki,* 'admitted that,' 'granted;' or *bā-wujūde-ki,* 'notwithstanding,' 'albeit.' The correlatives are *lekin, magar,* 'but;' and *tau bhī, tā ham,*[3] and *phir bhī,* 'yet,' 'still,' 'nevertheless.'

(*b*) *Hāl-ān-ki* (or *yā ab, vide* 'Hindustani Stepping Stones', Lesson 26, *d*), 'whereas' and 'though'[4], introduces a concessional[4] clause generally when it follows the principal clause.

(*c*) For 'even though' *vide* 'Hindustani Stepping Stones', Lesson 25, *c.*

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[1] 'Had he tried,' or 'had he sung', understood.

[2] From *mānnā, main ne* understood.

[3] *Tā ham* is Hindustani only, and is not understood by Persians; it is apparently a Persian translation of *tau bhī.*

[4] *Hāl-ān-ki* is an adversative as well as a concessional conjunction.

19. Examples of concessional clauses—

(1) Although I reasoned with him, nay, even abused him, (still) he remained obstinate.

Har chand main ne us ko bahut samjhāyā balki burā bhalā bhī kahā, (tau bhī) wuh apnī zidd se bāz na-āyā.

(2) Although you have disguised yourself as a faqir, still I recognize you.

Go ki (or bā-wujūdc-ki) tum ne apne āp ko faqīron ke bhes (or libās) men rakhā hai (tā ham, etc.) main ne tum ko pahchān-liyā.

(3) Admitting that the world is flat, still—.

Mān-liyā ki dunyā chiptī hai tā ham—.

(4) You indulge in wine to excess though it is forbidden by Muslim law.

Tum sharāb par marte ho hāl-ān-ki Islām men harām hai.

(5) The mother is devoted to her eldest boy.

Mān ape bare bete par fidā hai.

20. A form of compound sentence that requires notice is the asyndetic. Urdu, being a dramatic language, naturally employs asyndeton.[1] The omission of the 'joints and hinges of language' gives to a sentence force and hurrying rapidity. Examples—

(1) Say 'sir' to others and 'sir' will be said to you (be respectful and you'll be treated with respect).

Jī kaho jī kahlā,o (proverb).

(2) Let alone seeing him, I have never even heard his name.

Main ne to us kā nām bhī na-sunā, dekhnā dar kinār (or dekhnā to ma'lūm); or dekhnā to dekhnā, main ne us kā nām bhī nahīn sunā.

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[1] Asyndeton is a figure of speech (a figure of syntax) by which connectives are omitted. Macaulay's style is habitually asyndetic.

(3) What comparison can there be between us two ? *Kahān main, kahān tum ?*

(4) I've no money; how can I get along ? *Rūpīya nahīn; guzārā kistarah ho ?*

(5) Take either. *Chāho¹ yih lo chāho wuh.*

REMARK.—In the following there is merely an ellipsis of 'and': *Wuh āte jāte hain,* 'they come and go;' *Main ne khūb khāyā piyā,* 'I eat and drink my fill;' *Wuh āyā jāyā kī,* 'she was in the habit of coming to and fro.'

LVII. COLLOCATION

1. *Inversion and emphasis.* In Hindustani the most emphatic place in a sentence is near the end. *Main ne Zaid ko mārā* has no emphasis, but *Zaid ko main ne mārā* has and equals 'I killed *Zaid*; as for Zaid I killed him'. English people speaking Hindustani generally place the emphatic word in the wrong place.

2. The order of the words in the following should be carefully studied :—

(1) We two will soon be captured. *Ham donon, qarīb hai, ki pakṛe jā,en.*

Here the stress falls on *qarīb hai.*

(2) As for my father, he died long ago. *Mere wālid ne, muddat hū,ī ki qazā kī.*

(3) As for the Queen, she ascended the throne more than fifty years ago. *Malike ne pachās baras se ziyāda guzre honge ki julūs farmāyā.*

(4) It is impossible that he should have escaped by *this road.* *Is rāh se, mumkin nahīn ki wuh niklā hogā.*

(5) How can I tell how much I enjoyed it ? *Kyā kahūn jo maza mujh ko milā ?*

¹ .*Chāho* can only be used for 'either—or—' with the 2nd pers. pl.; *chāhe—chāhe* and *kyā—kyā,* etc., can be used unrestrictedly.

The pleasure I enjoyed, how can I describe it ?   *Jo maza mujh ko milā kyā bayān karūn ?*

(6) Where is his father ?   *Bāp uskā kahān hai ?*

Emphasis on *bāp.*

(7) The child, the Raja's, has died.   *Larkā, Rājā kā, mar-gayā.*

(8) Such a rarity, even if my brothers traversed the whole world, could never be obtained by them.   *Aisī chīz-i nādir hargiz mere bhā,iyon ko, go tamām 'ālam (men) phiren, muyassar na-hogī.*

Here the stress is on the concessional clause.

(9) His treatment, as regards me, is good.   *Uskā, mere sāth, sulūk achchhā hai.*

Stress on *mere sāth.*

(10) Well has he treated me ?   *Kyā us ne achchhā mere sāth sulūk kiyā ?*

Stress on *achchhā.*

How well he has treated me ! (lit. or ironical).   *Kyā achchhā us ne mere sāth sulūk kiyā.*

No stress.

(11) That man is brave who keeps himself under control.   *Wuh ādmī jawān mard hai jo apne dil ko qābū men rakhe.*

Brave is he who controls himself.   *Jawān mard wuh hai jo—.*

(12) There is a treasure buried underneath the tree beneath which you are standing.   *Jis darakht ke nīche tū khaṛā hai wahān ek dafīna hai.*

Ditto.   *Wuh darakht jis ke nīche tū khaṛā hai wahān ek dafīna hai.*

No difference in signification in the last two, but *wahān* in both is incorrect ; omit *wahān* in the first. The second should be reconstructed, since if the incorrect *wahān* were omitted the sentence would then run *apne nīche ek dafīna*

rakhtā hai; but as *darakht* is not a living being, this is unidiomatic.[1]

(13) Of *his* being absent in travel, he had written to me; so where could I have sent a reply to his letter?

Apnā, sair safar men maṣrūf honā, likhā thā ; pas main uske khaṭṭ kā jawāb kahān bhejtā ?

Apnā emphatic, agrees with *maṣrūf honā.*

(14) Poor folk amongst whom there is no *parda*, their daughters - in - law and daughters[2] work in the fields like men.

Gharīb ādmī jin men parda kā rawāj nahīn, un kī bahū-beṭiyān mardon ke barābar kheton men kām kartī hain.

(15) As for mere writing, I can write but not as beautifully as you.

Likh to main bhī saktā hūn, magar tumhārī ṭarah khush-khaṭṭ nahīn.

(16) *Vide* example in XXXVI, 15 (13).

3. For the position of *ne, vide* agent case, III, 3 (*e*).

4. For remarks on *ko, vide* cases of nouns, III, 5 (*j*), (*k*), (*l*).

5. For relative construction, *vide* VII, 1, 2.

6. For position of *nū* and *bhī, vide* VIII, 14 (*a*), (*e*), (*f*).

7. For the position of *hī, vide* VIII, 15 (*d*), (*e*), (*f*).

8. For the position of the negatives, *vide* VIII, 17 (*a*), (*b*), (*d*), (*g*), (*h*), (*i*).

9. For position of interrogatives, *vide* next section.

LVIII. INTERROGATIVES (DIRECT NARRATION)

1. It will be noticed that all the Hindi interrogatives begin with *k. Ko,i* and *kuchh*, however, are also Hindi, but are not interrogatives.

2. It is a general rule that the interrogative should not commence a sentence: thus, *Tum kaun ho ?* not *Kaun tum*

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[1] In old Urdu, however, such sentences do occur.

[2] These being the younger female members of the family, the *parda* rule should especially apply to them.

ho? If, however, the personal pronoun be omitted, the interrogative necessarily stands first, as *Kaun ho?*

3. *Kahān*, however, where it is idiomatically used to express dissimilarity, generally comes first to indicate an unusual use, as: *Kahān Rājā Bhojh, kahān Gangā telī?* (proverb), 'what comparison is there between Raja Bhojh and Gangā the oilman?' *Kahān main, kahān tum* = 'there is no comparison between you and me'; but *Phir main kahān tum kahān,* 'God knows where we may be,' i.e. 'we may never meet again' (to a dying man or to a traveller just starting).

4. The particles *kyā* and *āyā* that introduce an interrogative sentence, stand first in the sentence.

5. For an interrogative with a demonstrative pronoun, as a substitute for a relative, *vide* VI, 2 (*b*).

LIX. 'WHETHER OR NOT', AND INDIRECT QUESTIONS

The *yā nahīn* or *ki nahīn,* '—or not,' cannot always be omitted at the end of indirect questions. After *pūchhnā, kahnā,* and *batānā,* however, these words may be omitted; but after other verbs they must be inserted, as: *Pūchho ki wuh āj shām ko ā,egā (yā nahīn),* 'ask him if (*or* whether) he will come this evening (or not).' In *Mere dil men pas o pesh thā ki wahān jā,un yā nahīn,* 'I was doubtful whether to go there or not,' the *yā nahīn* could not be omitted.

LX. APPOSITION

1. (*a*) Apposition is often a useful means of condensation. *Ghālib,* in his letters, uses apposition largely. Example: *Būrhā, apāhaj, pūrā bahrā, ādhā andhā, zindagī se nālān, maut kā khwāhān, din rāt parā rahtā hūn,* 'I, old, crippled, wholly deaf, half blind, complaining of life, longing for death, day and night lie on my helpless bed.'

(*b*). The following, however, from *Ghālib* is incorrect, as

a nominative (*main*) has to be understood at the beginning of
the sentence and a dative (*mujh-ko*) after *bahrā*: *Pā,oṅ se
apāhaj, kānoṅ se bahrā, żu'f-i baṣārat,*[1] *żu'f-i dimāgḥ, żu'f-i
dil,*[2] *żu'f-i mi'da, in sab żufoṅ par żu'f-i ṭāli*—*kyūnkar
qaṣd-i safar karūṅ?* 'I, maimed in my feet, deaf in my ears,
weak of sight, weak of brain, weak of heart, weak of stomach
(and, added to all these weaknesses, weak of Fate)—how can
I think of undertaking a journey?'

(c) If the sentence is so long that it is difficult to keep the
thread of meaning unbroken, the subject or object, or some
emphatic word, or a summary, may be repeated.

*Us waqt mushk, māmiyā,ī, bīrbahūṭī, bhir, chamgādar,
chhulūd, in sab chīzoṅ ko auzān-i mazkūra-i bālā ke ba-mūjib
dākḥil karo,* 'then the musk, mummy, red-velvet insects,
wasps, the bat, the saliva glands — add all these things
according to their various weights given above.'

*Is ke ba'd phir ittifāq aur istiqlāl kā sāth denā, ek koshish
karne-wāle kī koshish se kḥāndān kā phir taraqqī karnā,
'iskūl' kā jārī honā, 'ilm kā sāth denā, is sab kuchh kā ek
ittifāq kī ba-daulat honā, kyā ittifāq kī ta'līm nahīṅ detā?*
'this family's again becoming united and vigorous, it's rising
again by the exertions of a single individual, it's starting
a school, it's encouraging learning, all these things taking
their rise out of one thing, viz. union: do they not teach one
the lesson of union?'

2. Nouns of quantity and fractions are in apposition, as:
Do ser dūdh, 'two quarts of milk;' (*ek*) *tihā,ī ser dūdh,*
'a third of a quart of milk.' Fractions can all be expressed
by the genitive as *ser kā tīsrā ḥiṣṣa dūdh.*

3. (a) *A plural noun in apposition to proper names.* If
the plural noun precedes the proper names, it is *preferably*
not inflected, as: *Mere naukar* (or *naukaroṅ*) *Zaid, 'Amr aur*

---

[1] This should be *za'īfu'l-baṣr*, etc., adjectives instead of nouns,
which require the *dative mujhe.*

[2] i.e. getting upset at the least thing.

Bakr ne merī taʿzīm kī, ʿmy servants Zaid, ʿAmr, and Bakr made reverence to me ; ʾ *Mere naukar* (or *naukaron*) *Bahādur aur Dilāwar ko ḥukm do ki wuh ḥāzir hon,* ʿorder my servants Bahādur and Dilāwar to come here.ʾ

(*b*) If the noun follows the proper names, the words *nām,* ʿname,ʾ or *nāmī,* ʿnamed,ʾ must be introduced[1] and the noun must be inflected, as : *Gobind, Sundar, aur Ratan nām* (or *nāmī*) *qaidiyon ko rihā karo,* ʿrelease the prisoners named Gobind, Sundar, and Ratan.ʾ

4. *Us ne mujhe beṭā karke pālā hai,* ʿhe has brought me up *as* his son.ʾ

Vide also III, 3 (*e*), (*f*), and 5 (*j*), (*k*), (*l*).

LXI. REPETITION

1. To the numerous and varying examples of the force of repeating a word. given in ʿHindustani Stepping Stonesʾ, Lesson 24. the following may be added : *Agar wuh is khaṭṭ kā jawāb de to de, warna khālī hāth wāpas ā,o,* ʿif he gives a reply to this letter, well and good, otherwise come back empty-handed ; ʾ *Yih bīmārī aisī sakht hai ki Khudā hī usko achchhā kare to kare,* ʿsuch a terrible disease is this that no one but God can make him well ; ʾ *Main ne usko bulā-bhejā hai ; ab wuh ā,e ā,e, na-ā,e na-ā,e,* ʿI have sent some one to call him, but I am not certain if he will come ; ʾ or, ʿif he comes he comes, if he doesn't he doesn't,ʾ i.e. ʿI don't care ʾ.

2. The Conjunctive Participle repeated signifies continual, and the Present Participle continuous action ; *vide* XLVI, 6, and XLVII, 8 (*a*), (*b*).

LXII. ELLIPSIS, OMISSION, AND INSERTION

1. If two or more verbs, or participles with verbs, have the same object, the object should be stated but once ; it should

---

[1] If there were only one name mentioned. the word *nām* or *nāmī* might be omitted ; in colloquial language preferably so.

not be repeated in the form of a pronoun as in English : *Polis-wāle Zaid ko giriftār karke lā,e,* 'the police captured *Zaid* and brought (him) to the magistrate;' *Main ne ek rūpīya jeb se nikālkar Zaid ko de-diyā,* 'I took a rupee out of my pocket and gave (it) to Zaid.' Similarly, *Chor samajh-kar main Zaid ke pīchhe daurā* is better than *Zaid ko chor samajh-kar main uske pīchhe daurā,* 'mistaking Zaid for a thief 1 ran after (him),' 'I mistook Zaid for a thief and gave chase.'

Vide also ' Hindustani Stepping Stones ', Lesson 19, *c.*

2. (*a*) To a great extent this rule holds good with the subject also, as : *Jab Hasan gir-parā* [*wuh*] *rone lagā,* ' when Hasan fell he began to cry,' 'Hasan fell and began to cry;' here *wuh* must be omitted, otherwise it would refer to a second person. If, however, both subjects are the same pronoun, the pronoun may be repeated, but is preferably not so, as : *Jab wuh gir-parā (wuh) rone lagā.*

(*b*) If, however, one verb requires the agent case with *ne,* and the other does not, it is *better* to repeat the subject in the form of a pronoun, as : *Chor ghar men āyā aur usne mere rūpai churā-liye,* ' the thief entered my house and stole my money ;' here, as the first verb requires a subject in the nominative and the second one in the agent case, it is better to insert *us ne,* though *us ne* might be omitted.

(*c*) If, however, the subjects of both verbs be pronouns it is better to omit the second, as : *Wuh yahān āyā aur (usne) mujhe gālī dī.*

3. (*a*) When two or more verbs are in the Imperfect, Perfect, or Pluperfect, the substantive verb need be mentioned only once, as : *Main pahle kitāb parhtā (thā) tab khānā khātā thā,* or *Main pahle kitāb parhtā thā tab khānā khātā (thā)* ; in such sentences the *thā* may be repeated, but it is better to omit it.

NOTE.—In affirmative and negative (but not interrogative) sentences the *thā* of the Imperfect can be omitted altogether, *vide* Imperfect Tense.

(*b*) *Vide* XXXV, 5, for the omission of the auxiliary in co-ordinate sentences.

(*c*) If the feminine plural *thīn* or *hain* of the Imperfect or Present Tenses be omitted, a plural feminine *n* must be added to the verb, as: *Wuh ātīn nahīn*, 'they (women) won't come;' here there is nothing to distinguish *ātīn* from the Past Conditional. Panjabis, however, omit the *n* from the Imperfect and Present, but add it to the Past Conditional.

Note the following : *Wuh laṛkiyān likhtī aur paṛhtī thīn ; Wuh laṛkiyān ātī thīn aur apnī maze maze kī bāton se merā dil bahlātīn.* *Vide* also XXXV, 5, and H.S.S., 9, *d*.

4. When one verb has two or more subjects, the subject is better repeated in the form of a numeral, or of *sab*, 'all.' In *Main aur merā betā donon wahān pahunche* idiom and euphony require the insertion of *donon*, otherwise *merā betā*, an obvious singular in *alif*, would precede a plural verb. In *Zaid 'Amr aur Bakr* (*tīnon* or *sab*) *āye* it is better to insert the *tīnon* or *sab*. But in *Zaid 'Amr aur Bakr āye magar Khālid na-āyā* neither *tīnon* nor *sab* could be inserted, though *yih tīnon* could : the reason is obvious.

5. For the insertion and omission of *ne*, *se*, and *ko*, *vide* III, 3 and 5.

6. For the insertion and omission of pronouns, *vide* Pronouns.

LXIII. NARRATION

1. یہ خط لیکر اپنی دادی صاحب پاس جاؤ اور یہ خط
پڑھکر سناؤ اور ان سے یہ کہہ دو کہ وہ بات جو میں نے تم سے[1]
کہی تھی وہ غلط ہے اسکی کچھ اصل نہیں ہے

Tum se : this may refer to either the son, i.e. the addressee, or to the grandmother ; if direct narration, to the latter, but

---

[1] *Main ne*, i.e. the writer *Ghālib*, who is writing to his son.

in this case *āp se* would be expected. If it refers to the son, it would have been better to write *wuh bāt jo wālid ne mujh se kahī thī.*

2. (*a*) Stories are often prefaced by the expression *kahne-wāle kahte hain ki—*, or *kahne-wālon ne yūn kahā hai ki—*, or simply by *kahte hain ki—*.

(*b*) Professional story - tellers and old - fashioned people generally commence a night story by : *Sotā sansār jāgtā pāk Parwardigār, kahānī aisī jhūṭī, bāt aisī anūṭhī, kahne-wālā jhūṭā, sunne-wālā sachchā ; kānon sunī kahtā hūn, ānkhon dekhī nahīn kahtā hūn,* ' the world is asleep, the Lord is awake : my story is false, but good ; the story-teller is a liar, but the listener if he repeat the story will not be a liar ; I narrate what I heard, not what I saw.'

LXIV. ' HOWEVER,' ' WHATEVER,' AND ' ANY KIND '

1. Note the following difficult idioms. Refer also to ' Hindustani Stepping Stones ', Lesson 25.

(*a*) ' I can write on any kind of paper ' = *kaisā hī kāghaz kyūn na-ho, main us par khaṭṭ likh-saktā hūn.*

(*b*) ' However pretty a woman may be he won't even look at her '= *kaisī hī khūb-ṣūrat 'aurat kyūn na-ho (magar) wuh uskī ṭaraf naẓar uṭhākar nahīn dekhtā.*

(*c*) ' Whatever his caste may be I don't want to engage him ' = *us kī zāt kuchh hī kyūn na-ho, main usko naukar rakhnā nahīn chāhtā hūn.*

(*d*) ' I don't want to engage him, whatever sort of man he may be ' = *wuh kaisā hī ādmī kyūn na-ho, main usko naukar rakhnā nahīn chāhtā.*

NOTE.—Kyūn na-ho must always follow after *kitnā hī, kaisā hī,* or *kuchh hī.*

2. An alternative for *kaisā hī — kyūṇ na-ho* is *ḵẖwāh* (or *chāhe*) *kaisā hī ho*, as: *Ḵẖwāh tum uske sāth kitnī hī bhalā,ī karo* (or *kyūṇ na-karo*) *lekin wuh tumhāre sāth burā,ī sc pesh ā,egā.*

LXV. IDIOMS FOR TIME

Bārah par tīn baje = 'three o'clock'. This idiom can only be used when the hands of the clock make less than two right angles. Thus, *bārah par pānch baje* is correct for 'five o'clock', but *bārah par chha baje* is not correct.

LXVI. WAYS OF EXPRESSING 'TO HAVE'

1. For the various ways of expressing 'to have', *vide* 'Hindustani Stepping Stones', Lesson 10, *h*.

2. Note the following :—

(1) I have two children.	*Mere [hāṇ] do laṛke hain.*
(2) I have two *pupils.*	*Mere pās do laṛke hain.*
(3) I have two slaves.	*Mere pās do ḡẖulām hain.*
(4) I have two daughters.	*Mere [hāṇ] do beṭiyāṇ hain* is better than *merī do beṭiyāṇ hain.*

LXVII. APPENDIX

Translate the following and then compare your translation with that given at the end :—

(1) If you ask me I should say he was a fool. (Direct narration.)

(2) Though in the possession of eyes you behaved like a blind person. (Use present participle for 'though'.)

(3) He chuckled aloud; laughed audibly. (Use conjunctive participle.)

(4) Whatever *I* said *he* kept writing down.

(5) Until I got your letter from Rangoon (with your address) how could I write to you ? (What tense after *jab tak* ? What tense in the *jazā* ?)

(6) I have no book fit to offer you.

(7) He had not sufficient sagacity to understand this hint. (Write ' where had he sufficient sagacity that he—? ')

(8) Can you hear ? (*Sunā,ī denā.*)

(9) There is a strong rumour that the Governor will come here ; well, let us see when he will come.

(10) I was afraid the gate might be shut. (*Mujhe khauf thā ki—.*)

(11) I was afraid he would not come.

(12) I was afraid he would come.

(13) I am glad you have come.

(14) I regret having come. (Direct narration.)

(15) Ask *if* this is true. (Not *agar.*)

(16) It is my custom to do this daily.

(17) I thought of doing so.

(18) He is coming from the opposite direction.

(19) I am fortunate in seeing you.

(20) I am at a loss how to act; I do not know how to act.

(21) I regret having given him leave. (Direct narration.)

(22) He said he was expecting you.

(23) They agreed to go together. (Direct narration.)

(24) I entreat you to forgive me. (Resp. Imper.)

(25) I wonder why he is so late.

(26) Thinking that it would be of no use to you I didn't give it to you. (Direct narration.)

(27) Everyone will be given whatever he wants. (*Vide* H.S.S., Lesson 27, *j.*)

(28) There is no such verse in the Quran as you describe.

(29) As soon as you came I left. (Infinitive and the ' *aur* of concomitance '.)

(30) I don't know who he is; but stay, I think I have seen him somewhere.

(31) Let alone *drinking* wine, I have never even *seen* any.

(32) Set aside threatening my boy, you are at liberty to beat him.

TRANSLATION

(1) *Agar mujh se pūchhiye to main to yihī kahūngā ki wuh ahmaq hai.*

(2) *Ānkhon ke hote (or ānkhen hote) tum andhe ban-ga,e.*

(3) *Wuh khilkhilā-kar hans-parā.*

(4) *Jo main kahtā-gayā wuh likhtā-gayā.*

(5) *Jab tak āp kā khatt Rangūn se na-ā,e (not āyā, nor ātā) main āp ko kyūn-kar likh-saktā (or likhtā) ?*

(6) *Mere pās aisī ko,ī kitāb nahīn hai jo qābil Huzūr ke ho (not hai).*

(7) *Us ko itnī firāsat kahān thī ki is īmā ko samajh-letā?*

(8) *Tum ko sunā,ī detā hai ?*

(9) *Hākim ke āne kī khabar garm hai, dekhiye kab ā,e ? (or ātā hai, but not ā,egā, vide XXXVI, 10).*

(10) *Mujhe khauf thā phātak band na-ho.*

(11) *Mujhe khauf thā ki aisā na-ho ki wuh na-ā,e (or —thā ki wuh na-ā,e).*

(12) *Mujhe dar thā ki aisā na-ho ki wuh ā-jā,e (or —thā ki wuh ā-jā,e).*

(13) *Main khush hūn jo tum ā,e (not ā,e ho).*

(14) *Pachtātā hūn ki, ' Main kyūn āyā ?'*

(15) *Pūchho ki (or āyā) yih sach hai yā nahīn.*

(16) *Merī yih 'ādat hai ki roz roz yih kartā hūn.*

(17) *Mere dil men khiyāl āyā ki aisā karūn (not Future).*

(18) *Wuh udhar se (or sāmne se) ā-rahā hai.*

(19) *Mere achchhe nasīb hain jo[1] āp ko dekhā (but —āp ko dekhtā hūn = 'I see you alive').*

(20) *Hairān hūn ki kyā karūn.*

[1] Better to omit *main ne, vide LXII, 1-2.*

(21) *Sar pīṭne kī bāt hai ki ' Main ne us ko kyūn rukhṣat dī ? '*

(22) *Āp kā nām leke kahā ki ' Main un kā intiẓār kartā hūn '.*

(23) *Wuh muttafiq hū,e ki ' Ham ek-sāth chalen '.*

(24) *Khudā ke liye merā quṣūr muʿāf kījiye (or iltimās karta hūn ki—).*

(25) *Taʿajjub hai ki ' Uske pahunchne men itnī der kyūn lagī ? '*

(26) *Main yih samajh-kar ki ' Yih tumhāre kis kām kā hai ? ' tumhen na-dī.*

(27) *Jis ko jo chīz maṭlūb ho dī-jā,egī.*

(28) *Qur,ān men jo āp batāte hain aisī ko,ī āyat nahīn hai.*

(29) *Tumhārā yahān ānā thā aur merā yahān se chalā-jānā.*

(30) *Main is ko nahīn pahchāntā hūn magar hān khiyāl ātā hai ki is ko kahīn dekhā hai.*

(31) *Sharāb kā pīnā to kahān tak, main ne sharab kī shakl tak nahīn dekhī.*

(32) *Mere laṛke ko ḍānṭnā kyā, balki tum usko mār-sakte [1] ho (or mār bhī sakte ho, or mar tak sakte ho).*

---

[1] For human beings *mārnā* usually means 'to beat', and not 'to kill', but for animals with or without *ko* it usually means ' to kill', but the context makes the meaning clear : *Is khaṭmal ko māro* obviously could not mean 'beat this bug', and *Is billī ko māro* (unless the addressee had a gun) would naturally mean ' beat or drive away this cat '. In *Laṛā,ī men main ne dushman ke do afsar māre* obviously the meaning is ' killed '.

THE END

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